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ABSTRACT

The Suggestive Accelerative Learning and Teaching Method uses aspects of suggestion and unusual styles of presenting material to accelerate classroom learning. The essence of this technique is the use of a combination of physical relaxation exercises, mental concentration and suggestive principles to strengthen a person's ego and expand his memory capabilities, and the use of relaxing music while material to be learned is presented dynamically. In experiments, students showed improved attitude, faster learning and better retention with this method. Elements of this learning procedure were first integrated by Dr. George Lozanov of Bulgaria. Three phases of this method are described: (1) Preliminary preparations involve creating a suggestive, positive atmosphere. The instructor's attitude, intonation and verbal cadence conform to this. Hatha Yoga exercises and Zen breathing relax the body and mind. (2) Presentation of material is carefully sequenced as students receive and experience material actively and review it passively. (3) The practice and use phase involves role-playing and ungraded quizzes to eliminate fear of failure. The Lozanov Method is described and explained with complete classroom examples. The final section reviews research literature dealing with applications of suggestive-accelerative learning in the classroom and reviews learning research articles applying to this method. (CHK)

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I. INTRODUCTION

A. Definition.

The Suggestive Accelerative Learning and Teaching Method utilizes aspects of suggestion and unusual styles of presenting material to accelerate classroom learning. The essence of this technique is using an unusual combination of physical relaxation exercises, mental concentration and suggestive principles to strengthen a person's ego and expand his memory capabilities plus relaxing music while material to be learned is presented dynamically. Many of the independent elements have been known here in the Western World, but Dr. George Lozanov at the University of Sofia, Bulgaria apparently has been the first to put all of these component elements together in an integrated and highly effective learning procedure.

B. Brief Research Results.

Lozanov (1971, 1976) presents the results of many of his numerous pilot studies in evaluating the various components of the method. Combined, the components of his method have produced results that have speeded up language learning by factors ranging from five to one up to fifty to one. Pilot projects done in this country, (Bordon & Schuster, 1972) and (Schuster, 1972) provide a limited corroboration of his claims; language training has been speeded up by a factor of three to one in this U.S. research. Refer to the Research Results Section in this manual for further details.

To give the reader a feel for what happens with this method, we present here an account of a four day tutoring session by one of us (CG). We had two eighth grade students recommended by their parents as

learning disability students, students who had difficulty in math. The students themselves asked for some help in spelling. These two students were ideal for experimenting, trying to see whether or not we could get some of the results that Lozanov had reported. I worked with the students in the living room of their own home with comfortable chairs and good stereo equipment. The students took their pretest on spelling words quite willingly, but refused even to try on mathematics because it was way beyond their expectations. The Lozanov method of presentation to these students was different than to a regular class. No objections were expressed by either the students or their families in doing this.

We took one day to give the students some background, another day to start preparing them, to give them a pretest and to try to establish the basic beginning conditions. The second day we started with the Lozanov presentation of 50 spelling words and preparations to present fractions as an arithmetic lesson. After presenting the 50 words from the list of 200 spelling demons, I asked the kids for verification. Now with only two students we did not ask or try to score the papers, but watched while they corrected their own papers. They did fantastically well. At the end they were surprised and expressed amazement at the ease, and pleasure. They had such comments as, "It's fun to learn, it's easy to learn, there's nothing to learning."

Having let them converse for a few minutes I decided we should start with the arithmetic lesson, and there's where I failed. At least I didn't get to do my lesson. I said that we should review the rules for the addition of fractions, the problems they could not work the

previous day, the ones they refused to have anything to do with. The young gentleman involved immediately started through a discussion of the need for a lowest common denominator, so that when you had achieved the common denominator you could add the numerators, or the numbers "on top" as he called them. The young lady chimed right in with him; they went through the complete addition set, reducing their answers to the lowest possible ratio with no comments made by the teachers. When I tried to introduce subtractions, they took off again, until the only two things they let me talk about were the rules. Their learning barriers had broken down, their acceptance of themselves was very high, they were excited and pleased about learning. They could work all problems given to them with ease regardless of the complexities of the denominators given; they had no problems or difficulties at all.

We started again the next day with another 50 words from the 200 demons. They mixed the order up, checked their own answers, were thrilled and overjoyed. The girl was still working at 100% but the boy kept erasing correct words and changing the spelling words so they were wrong. But he certainly was fixed in his mind that he could not spell even though he did know how to spell the words correctly after they were presented in the Lozanov style with music as a background.

I started the next day again to introduce an arithmetic lesson by saying that we are going to talk about multiplication and division. The students themselves presented and discussed the rules between themselves. I watched in amazement because these two students who two days earlier could not, and would not do any fraction problems were quoting the rules as well as any teacher could. The only area of difficulty was that the girl had learned a different set of division

rules than had the boy. I personally favored the side of the young man; we convinced the girl our rules were much simpler, less involved and complicated. She enjoyed hearing that they could work any fraction problem we could present to them in addition, subtraction, multiplication and division.

On our fourth day they did another 50 words for a total of 150 of the 200 spelling demons given to the kids. They could spell correctly right up and down the line, with the exception of the boy's continuing to erase and change the words so they were wrong. We then talked about percentages, the next area of arithmetic. The ratio or proportion method was new to them. After a very few minutes they said, "We're just doing our fractions over again; it's very simple." They took off again and could work the percentage problems without any difficulty.

The participating students showed a completely reversed attitude about themselves. The students themselves were quite eager to continue to go on. Their folks had said they only wanted to review math because they were going on to algebra. We did stop after I had this chance to apply and see the amazing effect the Lozanov approach can have when you desuggest the student, encourage him and raise his expectation level. They remembered and recalled rules the other teachers had told them before with amazing ease. They simply were a pleasure and joy to work with, because there was nothing you could say that they were not anticipating, that they could not and did not go ahead and take the initiative on. Students who had come by their parents' recommendation as uninterested in school, unable to work fractions, unable to work percentage problems, and unable to spell, had a completely reversed attitude in three days of class, including the introduction and

explanation of the things we were going to try to do. As far as they were concerned, we had accomplished the goal we had set, so we stopped the workshop. This experience increased the desire on my part to apply the method to classroom situations, because every trial of the Lozanov approach worked beyond any expectation I had had.

To lend an objective note to the above subjective account of Lozanov style tutoring, here are the verification test data over the course of the four days, starting with pretests:

Jane Spelling: 30, 90, 100, 100%; Fractions: 0, 90, 100, 80%.

Joe Spelling: 20, 90, 60, 60%; Fractions: 0, 90, 90, 90%.

C. Overview of Method.

There are three basic phases to the Lozanov method, preliminary preparations, presentation of material, and practice of material. These are given in detail in the succeeding chapters in this manual, as well as outlined here. It should be pointed out here that this sequence in based on teaching foreign language; another sequence might be appropriate for other subjects.

In the preliminary activities the teacher creates an initially favorable atmosphere prior to presenting the didactic material to be learned. He or she does this by his composure, his expectations, and statements with a totally positive attitude. He provides waking state suggestions as to the effectiveness of previous desuggestive barriers by which people have lowered their learning ability to the so-called norm or average for society. The teacher is authoritative but honest in his presentation; he knows. The instructor states that they will

be expected to improve their learning dramatically and that they will have a series of control quizzes ungraded by the instructor to prove to themselves that this indeed happens. The instructor communicates an integrated, consistent message at conscious/subconscious levels and verbal/non-verbal levels. This takes training and practice to achieve.

The students prepare themselves prior to the presentation of didactic material by several types of exercises, physical relaxing exercises, mind-calming exercises and restimulation of previous pleasant learning experiences.

In the presentation phase the material to be learned is given in several consecutive passes the same day, review of previous material, dynamic presentation of new material, and repetition of new material to be learned in a passive, but receptive state. Previous material is reviewed and integrated with the material to be presented in today's session. Then the new material to be learned is first presented in a dynamic, dramatic style by the instructor. Typically, the teacher picks everyday material that is positive and of interest to the students. The instructor uses imagery, as well as dramaticness, to get the point across and may suggest word images to the students to facilitate remembering the material. Students are also given instructions to experience the material in a sensory way as much as possible.

These presentational techniques facilitate learning with the whole brain. Typical classroom verbal material is learned primarily by the left brain hemisphere for right-handed persons. The Lozanov techniques present non-verbal material simultaneously with the verbal to stimulate both brain hemispheres in an integrated way.

The new material to be learned is repeated later in a second phase with the students in a passive, but alert state as if they were going to attend a favorite music concert. The students first calm their minds with a technique such as watching their breathing. Then material is presented in synchronization with the students' breathing. Students inhale, hold their breath while the phrases and sentences are presented, exhale, and repeat this process. This material presentation synchronized with breathing is in turn synchronized with music. The material to be learned is presented in a fashion orchestrated with background music and the synchronized breathing. Music is selected that has a definite rhythm and the music is played for this passive repetition at a volume approximately equal to that of the instructor's speaking volume. After the material has been presented for the second time in this passive pseudo-concert style, several minutes of mind-calming are presented again to fix the material in the students' minds, and to prevent mental distractions from interfering with the acquisition and retention of the material.

In the practice phase the material just presented is practiced in something approaching conventional laboratory discussion sessions. These are held in alternate sessions or preferably on alternate days. Students may look initially, at the book or printed materials for practice as they are requested to make up words and sentences using the material just presented. Students pair-off by two's or three's for this conversational practice. Near the close of the course, students are expected to make-up a play that has direct relevance for themselves and then perform this play with the entire class participating. The

students obviously have to utilize most of the material that they have learned in the psychodrama.

Students may form intermediate sized groups of 4-6 students in the conversational practice. Spontaneous demonstrations of acquired verbal skills are encouraged by the group and supported by the teacher. Such small groups tend to utilize the resources available and stimulate creative behavior in an atmosphere supportive of divergent activities based on already presented material. The environment surrounding the classroom may be manipulated for didactic purposes to provide student practice. Throughout practice, students must receive positive feedback appropriate to their skills.

The instructor also grades the students individually on how well they perform during this final psychodrama. Control or check quizzes have been given near the end of these practice sessions. These quizzes are graded by the students themselves, and are not seen by the instructor unless so requested by the students. However, comprehensive exams may be given by the instructor at various times throughout the course for the purpose for determining grades in addition to using the psychodrama for this purpose.

D. Overall Sequencing.

In the opinion of the authors the Lozanov method is so remarkably effective because the individual components in the method have been combined together in an overall, integrated fashion which increases the effectiveness of the individual elements in a cumulative way. This sequence and explanation follows.

In the preparatory phase there is a suggestive, positive atmosphere

which is highly permissive regarding learning and quite different from what students expect in the usual classroom. As a result students are willing to go along with the preliminary and preparatory exercises. Students go through Hatha Yoga exercises which leave them physically relaxed. This in turn makes it possible for students to calm their minds with an exercise such as Zen breathing. Research very clearly points to the fact that suggestion is more effective when a person's mind is calm, such as after Zen breathing or having one's mind in the alpha state. Further, research also indicates that suggestion itself is much more effective when it is indirect and permissive rather than direct and peremptory.

The presentation phase also is carefully sequenced in that the active phase has the material first presented in a dynamic, dramatic fashion by the instructor. The students are requested to experience the material sensorially as completely as possible and to go along with whatever suggestions for word images the instructor may make. Next the material is repeated during the passive, pseudo-concert phase where the students are requested mentally to reenact the images and scenes from the previous active phase. This passive phase utilizes both hemispheres of the brain because of the synchronized breathing and orchestrated music along with the words. This is an additional advantage for the method, being able to use most of the mind in learning rather than just the verbal hemisphere as is typical in conventional classroom presentation.

The practice and use phase of the material just presented has both conventional and unconventional phases. It has been fairly well

demonstrated that practicing material just presented does indeed help in learning. However, Lozanov has taken the pressure off of the practice in several ways. Students are given fictitious names, personalities and biographies so that when they make a mistake, "they" did not make the mistake; this helps to eliminate embarrassment and fear of failure. In addition, students tend to identify with this new personality and use it as a context in learning the language itself. Secondly, the control or check quizzes are given on an ungraded basis, that is, they are scored and graded by the student and are not seen by the instructor. Thus again fear of failure is eliminated. Grades are given only on the basis of the final tests.

A snowball effect is very much in evidence from the first class on. By means of the unusual techniques and suggestions, students do indeed learn in the first lesson much more effectively and easily than they have in the past. Once the students see this happening to themselves, the snowball starts rolling. Very soon indeed the students are learning with something approaching perfection and with a very high degree of average retention. Many students in fact have a nearly perfect memory for the classroom material in the Lozanov method.

II. PRELIMINARY PREPARATION

A. Suggestive Positive Atmosphere.

By his authoritative manner, bearing and words, the instructor establishes a positive suggestive atmosphere that learning will be easy and that the students are going to learn faster and more efficiently than they have before. The instructor definitely does not suggest that the students will learn perfectly and with no effort. The emphasis is on learning more easily, more efficiently and more pleasantly than the students have in the past.

The concept of positive atmosphere can range from unpleasant to happy in the minds of the students. The school classroom must be more pleasant than the students' alternatives. What may be unpleasant to the teacher may be the students' pleasure. Their acceptance of the classroom situation is necessary. Thus they can learn in an unpleasant situation if they have something more negative for comparison.

The suggestive positive atmosphere is designed to utilize what Lozanov (1971) calls the non-specific mental reactivity (n.m.r.) of the mind. This taps the so-called 90% unused capacity of the mind. Normally people utilize approximately only 10% of their total mental capacity. The suggestive positive atmosphere, among other things, taps this non-specific mental reactivity, so that the Lozanov method utilizes something close to 100% of the person's total mental capacities in the accelerated learning. There are two major aspects to utilizing the nonspecific mental reactivity. First are the authoritativeness of the instructor and the infantilization of the students. Secondly, minor contributing factors are the double planeness of the instructor (to be explained later), the intonation of the instructor's voice, the rhythm

of his speaking, and a pseudopassivity (to be explained later) of the students.

The authoritativeness and the prestige of the instructor insure that what he says will be taken as suggestions and will be acted upon by students. When students behave in a childlike, but not childish, fashion they are infantilized. In this state acting as eager to learn and very capable of learning, they take the instructor's suggestions more effectively than otherwise and they do indeed learn easily.

Double planeness refers to the fact that communication has both verbal and nonverbal aspects. For example, Fast (1971) pointed out that how an instructor says his didactic material is as important as what he says for instructive purposes. Lozanov (1971) states that this double plane aspect needs to be harmonized: the verbal and nonverbal message must be the same. The instructor needs to be sincerely and enthusiastically involved in his material. The message that he says nonverbally with his intonation and gestures should coincide with what he says verbally. Considerable training of the instructor is needed to insure that the instructor is wholeheartedly enthusiastic and positive, and omits negative suggestions in both his words and his behavior with students. Davis (1971) wrote a book that can be very useful in training teachers in such nonverbal communication.

Intonation by the instructor in his speaking also is quite important. The instructor typically varies his presentation of alternate sentences as follows. The first sentence or phrase is spoken with a normal tone of voice, then the next sentence may be spoken in a whisper and the third sentence may be stated in a bold, declarative fashion. This dynamic variation of intonation helps to get and keep the students'

attention. They absorb the information in a continuous fashion with their attention held this way. In addition, the instructor can also vary his rate of presentation such that sometimes he would be speaking moderately, sometimes slowly, sometimes fast, sometimes pausing, and other times going at a rapid rate. This variation also insures keeping the students' attention.

The instructor also speaks with a definite rhythm or cadence at certain times in the presentation of the material. This will be covered under the material presentation section, but simply the instructor presents words and phrases while synchronizing his presentation with the students' breathing and background music. This rhythm enhances the suggestive atmosphere effect during the passive presentation phase.

A passive state of mind definitely enhances suggestion and its effects (Galbraith, et al, 1970; Engstrom, et al, 1970). Several lines of research have shown that when students have their minds in a calm, meditative state that their learning is enhanced considerably (Lozanov, 1971; Landfield, 1972). This passivity of the students enhances also the total effect of the suggestive atmosphere of the classroom.

Several techniques and devices are used to establish this suggestive positive atmosphere. These are presented below.

1. Desuggestive Barriers Circumvention. According to Lozanov (1971) there are three types of barriers against the easy and efficient learning in this method. First there is a critical-logical barrier whereby a person says something to the effect, "All this speed learning business is nonsense. I have never learned fast and easily in my life, so why should I now?" Each person in our society or culture on the basis of previous experience has established for himself or herself a

norm or average for learning ability. This personalized norm is based on past learning experience whereby the person has gotten a C or an A in a course. Originally these barriers had been induced by parents and teachers. For instance, in the classroom the teacher might look at a student's paper and say, "What a worthless paper!" This negative comment is accepted at face value by the student in one of the lower elementary grades and is the start of a long chain of learning invalidation. Or a student could have been extremely well prepared in a subject on the basis of previous interest by his parents and have known the material previously. Thus a teacher might not believe that a student could score extremely highly on a given test and state something to the effect, "No one in my class has ever done this well before in this test; you must have been cheating." Thus again the student would accept somebody else's evaluation about his own personal learning ability, and in this case not try to learn. The motivation for learning and in particular learning for this teacher would be zero. The instructor counters this type of desuggestive barrier by implying that the student will be successful with this method and that the instructor wants him to learn easily and well. Thus the instructor has to counter this with a well-wishing, success-instruction of this type, "You will find out soon in this course that you can learn much more quickly and much more easily than you have in any course in the past. While you may not believe me at the moment you will shortly because we will have some ungraded tests to show you that I know what I am talking about. As a result you will find that your learning ability is indeed much higher than you currently think possible. But wait and see." The instructor states this with a firm, but authoritative manner without any hint of deception. What he

just said indeed has happened before in the past.

A second desuggestive barrier is that of the intuitive-emotional barrier. Here the student rejects suggestions that affect his security and confidence in his learning ability. In the past the student has run into considerable authoritative negativism on the part of parents and instructors to the effect that he or she was stupid, that he couldn't learn. As a result the student has accepted this low evaluation of his or her learning and since has been insecure and diffident about his learning ability.

This type of desuggestive barrier can be countered with suggestions about understanding the problem and by showing confidence in the student's ability. The instructor may say the following, "In the past you may have been concerned about your learning ability. This is very common, and as a matter of fact, prevalent throughout our society. The basis is your previous interactions with your teachers and parents. However, in this course you are going to find that learning will be easy and that you can learn with fun. After a short period of time you'll develop a considerable confidence in your ability to learn easily. Just wait and see. Shortly you will understand what I'm saying and you will develop confidence in what I am saying."

The third barrier has to do with the ethics and morals of learning. A typical desuggestion is, "Learning is hard work." In other words, learning can't be this easy. Here the student has to accept the fact that he can learn much easier than before, perhaps with as little as one-tenth of his previous effort. It is important in dealing with this desuggestion on learning ability that the instructor not imply that no

effort is involved, but merely that the effort involved will be pleasant, easy and result in considerably better learning than previously with the same amount of effort.

A suggestion to counter this particular desuggestive barrier is as follows. "In the past many of you have felt that learning is hard work, drudgery and a bore. Here in this course you will have to work but you will find that learning is easy for the effort that you are putting in. You will learn very efficiently for the amount of effort that you make."

These suggestions to counter these barriers must cope with all three of the above desuggestive barriers, the critical-logical barrier, the intuitive-emotional barrier, and the ethical, moralistic barrier. An additional way to overcome them is that at least one hundred words and perhaps two hundred words or phrases are needed per session to overcome the barriers. The desuggestive barriers are simply flooded as the student finds out in the first session that he is learning much more than he ever has before in his life. Once this occurs, a snowball effect happens: At the first session the student will be learning more easily than before, but not close to perfection. During the second and ensuing sessions, the students on the average find that they can learn the material with close to 100% retention. This is the snowball effect in operation.

A psychological set-up must be used such that the students get a goal image of themselves learning with a pleasing effect. A way of suggesting this is as follows, "Close your eyes and wiggle yourself in your seat. (Pause) Now set a goal for yourself that learning is fun.

(Pause) Imagine yourself learning easily and pleasantly. (Pause) Feel how much fun this is. (Pause) Now take a look how your throat and mouth feel during this pleasant learning. (Pause) Now examine how your stomach would feel during this pleasant learning. (Pause) Now take a look at your thoughts about how much fun this is. (Pause) Now keep this pleasant image of how much fun learning is as a goal in your mind. (Pause) Get ready to learn this material today in the same way."

2. Suggestions to Try Hard. A permissive-motivational approach used by Barber (1969) helps to motivate the students and to lead them to expect that they will be successful. An escape clause is utilized here for the occasional student who does not follow directions and who is not successful at first try. A sample set of suggestions follow, "Try your best to learn and memorize this material to the maximum extent that you can. Students before you have tried just like this, thought it was easy, and learned suprisingly well. So you can also. Occasionally however, I have had a student who thought this procedure was nonsense. Consequently he didn't try to go along with following the directions and didn't try as hard as he could. But when I have worked with such students individually and gone over the directions and suggestions again, then even these students who didn't do well at first found it was surprisingly easy and were successful the second time around. So what I ask at this point is your wholehearted cooperation in trying to follow these suggestions and directions as best you can. Thus you will be successful, everybody will be happy, and we will all succeed."

3. Control Quiz Expectation. Students simply do better when they know that they will be tested or checked on the material they are about

to learn. Accordingly students should be told at the start that there will be control or check quizzes often to verify their progress. However, some students show test anxiety and become quite apprehensive and shut down their learning ability when they know they will be tested. Accordingly, it is important to do two things. 1. let students know that their progress will be checked, and 2. let students know that this checking will not be graded so they need not be apprehensive. Students should be told about this as follows, "There are going to be a number of control quizzes to check how well you are doing. These will happen every other session. However, the purpose of these quizzes is much different than is usually done in class. The only purpose of these quizzes is to show you how well you are doing. The quizzes will not be graded, and I will not even see them unless you ask me. Thus you will take the quiz and I will go over the right answers with you while you score your own papers. You will be surprised at how well you are doing, but you have no need whatsoever to be concerned that you are going to be graded down for having missed some questions. Therefore do your best and enjoy the challenge of the quizzes. Have no concern about your grade on these quizzes; there is no grading of them."

The students should be informed that the grade for the course will come from announced exams and their performance in the final class play. These exams then should be given at a few times during the course, or possibly comprehensive exams can be given just at the end of the course. Lozanov (1971) suggests that exams for grading purposes be given only at the end of the course. He gives several types of tests for this purpose, the final class psychodrama or play in which all students participate, a short comprehensive test in which all verb tenses are

utilized and the students have to write short sentences as answers, oral comprehension tests wherein students have to answer orally and a second oral comprehension test where students have to write answers to spoken test questions. Occasionally a vocabulary test is given, wherein students have to write a definition of words, phrases, and sentences.

B. Student Preparation.

The students prepare themselves under the instructor's directions in several ways prior to being exposed to the day's didactic material. The students are given a set of physical relaxation exercises, then a mind calming exercise, and finally an early pleasant learning exercise. These are discussed in turn below.

1. Physical Relaxation. Relaxation training is particularly important in the Lozanov method. Before the students can learn the lesson material efficiently, they need to have their minds calm. Before they can calm their minds they need to be relaxed physically. Thus the Emphasis here is on muscle tensing and immediate relaxing rather than strenuous exercise. Research by Chaney and Andreasen (1972) showed that when students are taught physical relaxation to control muscular tension, they performed significantly better on a recall test of random numbers than did a control group without prior relaxation training. This is particularly important with anxious, tense, or hyperactive children. Wilson and Wilson (1970) reported that relaxation training was effective only for highly anxious subjects in helping them to learn a paired associate word task.

Sometimes the students need to be convinced or "sold" on the desirability of these physical exercises. Here is a workable approach, "What does a cat do when it wakes up? (Pause) What about you, how do

you react to sitting still for a long time? (Pause) How would you get your blood to circulating if you wanted to feel all parts of your body?"

Typical physical exercises include bend-overs, whole body tension, wave of tension and relaxation, turtle exercises, side bends, and deep breathing. These are given in detail below. About five minutes of physical exercises are recommended.

Bend-overs are a mild physical exercise wherein the students are requested to stand up, bend over, and try to touch their toes. If students are unable to touch their toes, ask that they come as close as possible to touching their toes. For those students who can do this easily ask them to put their hands flat on their feet, keeping their legs straight, or actually put the palms of their hands on the floor. Have students do this three times; this is sufficient. Once students have been through this process, doing bend-overs three times takes approximately 15 seconds.

Whole body tension is a second short exercise. Students are requested to stand, put their hands down in front of them, and tense their entire body. As they tense the entire body, pull their hands from in front out to the sides while maintaining this tension. Their hands and arms are returned to the front position as tension is released. This is repeated three times. This process occupies approximately 10 seconds for three trials once the students are familiar with it.

The wave of tension and relaxation is done as follows. Students are asked to stand, to tense their feet and progressively move upwards with a wave of tension. Students are asked to tense their feet as hard

they can, hold that tension; tense their calf muscles as hard as they can, hold that tension as well as the tension in the feet; tense their thighs as hard as they can, hold that as well as keeping the lower part of their body tensed. Then tense their hips, keep their legs tensed all over; tense their abdomen, hold it; tense their midriff, hold it; tense their lower back, hold and maintain this tension; tense their hands, and hold; tense their forearms, hold; their upper arms, and hold; tense their shoulders; now their entire body from neck down should be tensed as hard as it can. Then tense the left of the neck, the back of the neck, the right of the neck, the throat, jaws, and head. The entire body is now in a state of considerable tension. This process, once the students have become familiar with it, takes about five seconds. The tension is peaked as hard as possible for a second or two and then a wave of relaxation starts down the body in reverse order. The head is relaxed, but keeping the body from the neck down tensed, then the shoulders relaxed but keeping the bottom part of the body tensed, and so on until the entire body is relaxed. After a second or two, the wave of tension starts up again and three cycles of this wave of tension and relaxation are gone through. This whole process takes about 15-20 seconds once students are familiar with it.

There are three types of turtle exercizes. The first turtle exercise has been labelled by students the "ugly contest." In this first turtle exercise the left of the throat is tensed, then the right side of the throat, then the center part of the throat. These are all tensed sequentially as hard as possible. This is repeated three times. In the process the students will make various grimaces and hence the

name "ugly contest." This exercise takes five seconds.

The second part of the turtle exercise is that the neck and head are dropped to the chest as relaxedly as possible. Then the neck is tensed hard and pulled up under t nsion to a vertical position, and then dropped down in a relaxed manner again. This dropping while relaxed and pulling up under tension like a turtle pulling his head into his shell is repeated three times. This process takes about ten seconds once the students are familiar with it.

The third part of the turtle exercise also has the student pretending to be a turtle pulling his or her neck into the shell. A moderate amount of tension is maintained in the neck while the student rotates the neck first clockwise three times maintaining the tension, and then three times counterclockwise yet maintaining the tension. Then the neck is rotated once or twice in both directions without tension to dissipate any muscular tension. This process also takes 15-20 seconds once the students are familiar with it.

Diagonal stretching is often called the "apple picking" or fruit picking exercise by students. For this a person starts by stretching his left hand as high as possible as if he or she were reaching to pick an apple off a tree, and raising his or her right leg off the floor to facilitate the stretching. The muscles diagonally used for this exercise are tensed as tightly as possible. Then students relax briefly and repeat this, reaching the right arm as high as possible to pick a second apple off the tree. Again the diagonal muscles used in this phase of the exercise are tensed as hard as possible. This is repeated three times in each direction, and the whole exercise once

students are familiar with it takes 10-15 seconds. Students vie with each other for what they are going to pick off the trees. After students have had enough of picking apples or peaches somebody gets the bright idea of picking money off the tree; so it's a money tree. One student wanted to pick carrots, so the class that day picked carrots off the tree, stretching as high as possible on the third go-around to get the carrot at the very top of the tree.

For side bends the students stand erect and now move as far down sideways as they can in the plane of body. The left hand will move down to the person's left knee, slightly above, or below it for the more limber person. The right hand can be extended as desired up over the top of the head as the head is also moved down on the left side as far as possible. Then this repeated with maximal stretching down to the right side. The entire exercise is repeated three times. Once the students are familiar with the exercise, it takes 15-20 seconds to complete.

Deep breathing is done slowly to some suggested count such as four seconds per phase, inhalation for four seconds, four seconds for holding one's breath and another four seconds for exhaling. This count may be extended to 6-6-6 or even an 8-8-8 pattern as desired once students become proficient. This is an excellent exercise to conclude the physical exercise section and is a natural lead-in to the mind-calming exercises. The breathing itself is done very deeply. The students are instructed to breathe in to the maximum extent possible and to take in a little bit more at the fullest extent. Similarly on exhaling, students are asked to force all the air out and then to exhale with a little force to make sure all air gets out. This exercise may take 20-30

seconds.

About three to five minutes at the start of each class session should be spent going over physical exercises as above. Not all of these exercises need be used in any particular class session; variety is desirable. The instructor may wish to add other exercises that can be done standing or sitting. Two excellent references for such physical Yoga exercises are Devi (1968) and Taimni (1961).

2. Mind Calming. There are several types of mind calming exercises that can be used to quiet students' minds after they have relaxed physically. These are the watching one's breathing, the little white cloud exercise or climbing a mountain. These are discussed in detail below.

The students may need to be shown the desirability of the preliminary mind-calming. Here is a possible patter, "Calming your mind is not easy to do at first. But you see it done on TV to get you to sit very still before a commercial. Are you relaxed before a commercial comes on? (Pause) If you are excited or talking to someone do you remember the commercial?"

The white cloud exercise starts this way: "Imagine that you are lying on your back on the grass on a warm summer day, and that you are watching the clear blue sky without a single cloud in it (pause). You are lying there very comfortably, very relaxed, quite happy with yourself (pause). You simply are enjoying the beauty of watching the clear, beautiful, blue sky (pause). As you are lying there completely relaxed, enjoying yourself (pause) way off on the horizon you note a tiny white cloud (pause). You are fascinated by the simple beauty of the small

white cloud against the clear blue sky background (pause). The little white cloud starts to move slowly towards you (pause). You are lying there completely relaxed, very much at peace with yourself, watching the little white cloud drift slowly toward you (pause). The little white cloud drifts slowly toward you (pause). Completely relaxed and at peace with yourself, you watch the little white cloud slowly come toward you (pause). You are enjoying the beauty of the clear blue sky and the tiny white cloud (pause). Finally the little white cloud comes to a stop overhead (pause). Completely relaxed, you are enjoying this beautiful scene (pause). You are very relaxed, very much at home with yourself, and simply enjoying the beauty of the little white cloud in the blue sky (pause). Now become the little white cloud. Project yourself into it (pause). You are the little white cloud, completely diffused, puffy, relaxed, very much at home with yourself (pause). Now you are completely relaxed, your mind is completely calm (pause), you are pleasantly relaxed, ready to proceed with the lesson (pause)."

This exercise takes approximately three to five minutes, depending on how much verbal material the instructor supplies, the number of pauses and the speaking rate. At the end of this time, the students will be very relaxed. It is easy to see which students if any, have not followed you because they will be restless. This exercise is characterized at the end by a very tranquil but alert mental state wherein students are neither anxious nor sleepy.

Watching one's breathing is another mind-calming exercise that also goes by the name "Zen breathing." As a preliminary for this exercise, students are requested to sit up in their chairs, put their feet flat on

the floor, and rest their arms comfortably at their sides or in their laps. They are going to be sitting still for five minutes so they might as well get comfortable to start with. These three simple rules go with this exercise:

1. Watch your breathing. As you inhale, silently say, "in" to yourself, and as you exhale, say "out" silently to yourself. Do not move your lips or mumble the words.

2. Don't control your breathing, just watch it. If your breathing wants to go fast, let it; if your breathing wants to go slow, let it. The essence of this is simply to watch one's breathing rather than controlling it.

3. When your attention wanders, gently bring your attention back to watching your breathing.

The idea here is to recognize and acknowledge the fact that people will not be able to keep their attention focused on their breathing for five minutes, and their attention will finally wander. However, the emphasis is on gently bringing one's attention back, rather than getting irritated, mad at oneself, or frustrated that one has become distracted from watching his or her breathing. This exercise typically takes five minutes although it can be done for shorter periods of time once students get familiar with it, and yet achieve the same results.

The mountain top sunrise is another mind-calming exercise. Typical instructions for this experience are as follows. "Imagine you are climbing a hill or mountain; you are near the top and it is just before dawn (pause). You are walking easily towards the top of the mountain and enjoying the scenery. (Pause) You are walking through

a forest and about to come out to a clearing on top. (Pause) This is beautiful scenery around you and a beautiful view is about to unfold. (Pause) You are walking along quite easily just about at the top now, quite relaxed and comfortable. (Pause) The dawn is about to break on a pretty day. (Pause) Now you reach the top of the hill or mountain and you see as you reach the top, the sun is just coming up. (Pause) You look down and see the first rays of the sun hitting the valley. It is a beautiful, peaceful sight before you. (Pause) Now at the top of the mountain, you relax and enjoy yourself and really appreciate the beautiful view in front of you. (Pause) It's a very calm, beautiful scene; the sun is shining now brilliantly into the valley. (Pause) Although much of the valley is yet in shadow, it is beautifully illuminated. It is a very pretty scene. (Pause) Drink in the beauty of this scene. Enjoy it to the maximum. (Pause) Now get ready to learn the material for today with this same calm, peaceful feeling. (Pause)"

This exercise takes three to five minutes, and can be integrated with peaceful background music very effectively.

A variation of the above would be to use one's imagination to visualize being at a beautiful lake setting or again a beautiful pastoral woodsy scene can be imagined. Yet another type of alternative would be to imagine a beautiful masterwork of art, painting, or sculpture. Let the person fill in the details in his or her imagination as they feel desirable.

3. Early Pleasant Learning Restimulation. The purpose of this exercise is to restimulate or bring into the present the sensations,

feelings and abilities that students had much earlier in their lives when associated with an early pleasant learning experience. This restimulation or redintegration is a situation whereby a person now has the perceptions of a long forgotten or half-forgotten previous situation. Once these memories are restimulated, the students are requested to hang onto these feelings and abilities, and learn their new material in the same way.

Typical instructions follow a Gestalt pattern (Perls et al, 1951). By focusing first on the non-verbal components of the previous situation, the verbal and cognitive aspects of the same situation come flooding back shortly. A sequence of instructions to do just this follows, "Pick some early pleasant learning situation, some time in your life previously when you were learning something that you realized you liked and you really enjoyed it. This may be as early as several years of age when your mother was reading to you or it might be as recently as reading your best liked fict[illegible] only a year ago. Everybody got one? (If not, wait.) Be back there again and find yourself enjoying learning. Think about where you were. (Pause) Was anyone with you? (Pause) What was your attitude or how did you feel about what you were reading or learning? (Pause) Now take a look at yourself in this learning situation and how your mouth and throat felt. (Pause) Recall now how your stomach felt. (Pause) Recall how your whole body felt. (Pause) Take a look at how your head felt. (Pause) Now think about the thoughts you were thinking. (Pause) Take a look at the eager feelings you had about learning and reading. (Pause) Maximize that feeling of being eager to learn what was happening in the story, liking

the reading. (Pause) Maximize that feeling, hang onto it, and learn the material you are about to hear in exactly the same way. Retain that eagerness to learn and top memory skill."

This exercise takes about three to five minutes. It can be shortened a little once students are familiar with their selected learning situation.

Similar topics could be developed along the themes of any pleasant situation about learning, regardless of topic, as long as it was pleasant and the student was learning. The idea is to develop a positive attitude and a positive feeling toward learning. Make sure the students know that at least once in their life learning was fun.

C. Lesson Plans.

Each lesson is designed to give the student a comprehensive grasp of a single theme. This is done in a varied, progressive style as described below.

1. Objectives. There are two objectives for each lesson. First, students are expected to be able to understand the oral and written material presented to them, and they will be able to use this same material, that is, modify, paraphrase it both orally and in writing.

The second objective is to motivate the student to want to learn the material by presenting it in an integrated and interesting fashion. For instance, what is more important to a student than his or her name? In the first typical language session, students are given fake or fictitious names and biographies and they practice using these. Thus the students are hooked at the very first on something that is very important to them motivationally, their names.

2. Style. The style in which the lessons are conducted also varies. For example, in learning a language, the first five lessons are presented completely orally by Lozanov (1971) without any accompanying written materials. The emphasis thus is initially on oral understanding and comprehension. It is with a great deal of ceremony that in the sixth lesson the students are introduced to the written phase of the lessons. They are given a text book with a flourish and a ceremony; their text-book is wrapped with a bow around it, signifying its importance to help them learn from then on.

Other variations in style are possible. With the aid of local participating merchants, it is possible for students learning to speak Spanish to spend an evening in a Spanish bar, where they have to interact with each other in Spanish, but they must have to interact with the bartender and other customers in Spanish, of course by prearrangement. Latin American background music also facilitates this! Or, a cooperating storeowner may stock his materials with Spanish labels and talk with the students as customers in Spanish. This again would serve to drive home the importance of being able to order food and (what's more important?) in Spanish.

3. Unit content. The lessons of the basic language course are organized with one general theme for each lesson that may run two-to-four hours each but may be spread over several days. For instance the first lesson is organized around the theme of fictitious names and biographies for the students. A student is given this name, the material is presented to him or her in both the native and the target foreign languages in two presentations, active and passive. Thus the first

lesson is taken up entirely with the learning of names and biographies. The second lesson could be on food with several variations or aspects as discussed above. Then subsequent lessons could be on such overall integrated topics as the classroom and learning, education; transportation, cars, highways, buses, traffic; travelling , going to a motel, hotel, using trains, airplanes, other modes of transportation; then tourism, going to a tourist site in a city; visiting a farm, learning names of buildings, crops, equipment, tools; going to an industry, learning what goes on in a factory for producing computers, radios or tires, the last lesson of ten typically is the final class play or psychodrama. Here the students have to consider what they have learned in previous lessons, put it all together by writing a play, direct the play and take parts in it to summarize what they have learned in the course.

4. Music List. Here is a list of music records that we have used.

1. The Sounds of India. Performed by
   Ravi Shankar,
   Columbia Cl 2496.

2. Bach - The Goldberg Variations. Performed by
   Martin Galling, Harpsichord.
   Monaural TV 4015.

3. Tchaikovsky - The Fairy's Kiss.
   Columbia, ML 6203.

4. Stravinsky - The Rites of Spring. Performed by
   Hubert Laws
   CTI Records, CTI 6012.

5. Telemann - Fantasias For Harpsichord.
   No. 5 13 to 24 (French) Dover Publications.
   HCR 5236.

6. Telemann - Fantasias For Harpsichord.
   No. 25 to 36 (Italian) Dover Publications.
   HCR 5237.

7. The Classical Brazilian Guitar. Performed by
   Maria Livia, Sao Marco
   Everett 3245.

8. Masters of the French Baroque
   Austrian Tonkuenstler Orchestra, Vienna.
   Biedermaier Chamber Ensemble.
   Lee Schaenen, Conductor.
   Musical Heritage Society Series
   MHS 655.

9. George F. Handel, 4 Trio Sonatas.
   Maxence Larriew Instrumental Ensemble
   Musical Heritage Society Series,
   MHS 656.

10. Baroque Music for Duo Guitar.
    Duo Company - Paolini.
    TVS - 34341.

11. Bach Goldberg Variations. Performed by
    Anthony Newman, Harpsichord.
    Columbia, M 30538.

12. Brandenberg Concerti (complete). Bach
    Violin Concerti (E Major)
    Mainz Chamber Orchestra.
    Gunther Kehr, Conductor.
    SVBX 567.

13. The Golden Age of Baroque.
    Alshire Records, 55094.

III. PRESENTATION OF MATERIAL

The instructor originates and maintains a positive suggestive atmosphere about the students' expected learning. Negative comments to derogate or run down the students' learning ability are not tolerated nor are they implied in the instructor's speaking nor by his mannerisms at a non-verbal level. Instead it is pointed out to students that they have unconsciously curtailed their own learning abilities from the high learning abilities they once had in childhood to their current "normal" levels. This positive expective atmosphere desuggests the barriers that people have set on their learning skills and suggests positively that they will learn this material better and more easily than they have in the recent past.

The instructor typically reviews previous material and then proceeds to present the new material twice. The first time the instructor presents the material in a fascinating and artistic fashion. He uses dynamic, dramatic swings of intonation and emphasis from an occasional shouting declamation to quiet whispering at times, but always authoritatively. There is a certain rhythm or cadence for the educational stimuli. Students are requested to project themselves into the material and to perceive it in every way as completely as possible. The material itself is an integrated lesson plan such as ordering meals in a restaurant. For the second presentation the instructor simply repeats the material quietly while the students listen passively but alertly and focusing on both the accompanying music and the verbal material. The students are instructed to listen to the material quietly and yet relaxedly. They are also instructed visually to re-enact the material

in their imagination as they hear it with their eyes closed.

A. Review.

The previous lesson material is reviewed in a different style than originally presented in the previous session and may be done in several steps. For instance, on the first day students have been given new names and biographies in the target language to be learned. During this review session they have to talk actively with each other, giving their names and backgrounds. The instructor also may simply review the main points of the previous day's lesson as a typical lecturer would summarize his material. The previous situation may be repeated in dialogue form or the students can make up short sketches or plays in which the previous lesson's material is used in the same or new situations. For this purpose students may have any written materials from the previous lesson in front of them for use as necessary. Particularly near the start of the course students may need some printed materials to use for their review in class. Anywhere from two to four or six students may take part in these sketches. At the end of the course all students will have written a long play which summarizes their material and in which all students will take part.

In general, rigid structural exercises which have the student repeat material in a fixed fashion and mechanical, parrot-like repetition of the words and sentences are excluded in this method. These are not considered very inspiring, and the learning process should be considered an enthusiastic, creative process. The emotion is more important than the exercises themselves.

An excellent question arises at this point in view of the pervasive,

positive, suggestive atmosphere. How does the instructor correct errors? The answer is that they do correct errors perhaps by suggesting in a mild tone of voice the correct use of a classroom exercise. Many errors are simply ignored and glossed over; thus the instructor may utilize the correct material immediately in a different way. Thus the student knows the correct way to say something but is not embarrassed by having to say it aloud himself or by having his error pointed out to him and the rest of the group. In addition the control quizzes catch and control and correct student mistakes. These quizzes are corrected or graded by the students themselves, and the teacher does not look at these unless requested. So the students in general detect and correct their own errors as part of evaluating and verifying their progress.

B. Active Phase.

The instructor presents the new material to be learned in two phases, first an active phase and then a passive phase. For the active phase, the teacher presents material which is of general interest to the students in an enthusiastic, dramatic style along with suggested imagery and instructions to experience the material maximally.

1. Dynamic Style of Teaching. For instance, the instructor may say one word or sentence in a normal, but calm and authoritative tone of voice. Then the next phase may be whispered and the next shouted in a loud declarative tone of voice.

An example of this dynamic style is this. In Spanish class the instructor would give this vocabulary sequence as follows, first in a normal tone of voice, "Hijo (EE-hoh) - son - hijo." The next language triad after a pause would be whispered softly but clearly, "Madre

(MAH-dray) - mother - madre." Then for the third member of this dynamic trio, the instructor would say in a very loud voice, "Padre (PAH-dray) - father - padre."

A conversational example of this dynamic style follows. In Spanish class, the instructor would present a triad first in a normal voice. A triad is the grouping of three sentences tied together by a thematic thread, e.g.

	Spanish	English
1.	Buenos dias, Don Carlos.	Good morning, Don Carlos.
2.	Buenos dias, ¿Cómo le va?	Good morning, how are you?
3.	Muy bien, gracias.	Very well, thank you.

The theme is "greeting," and the content is useful in daily life, with sense of immediacy.

The teacher utters sentence #1 in a normal tone of voice, in a loud declarative style, and in a whispering manner. Sentences #2 and 3 also receive the same presentation treatment.

The instructor during pauses in the triad should actively be thinking (projecting) the words or he may be whispering them in a continuing fashion after he just finished the triad. Nevertheless, the pause is sufficiently long to separate each triad from the next in both the instructor's and the students' minds.

The instructor also varies his style in a second fashion. The instructor presents the material rhythmically, but he can also vary the rhythm or the rate of presentation. For instance he may speak slowly and calmly as the occasion dictates, moderately appropriately, or he may vary his pace of presentation so that it is hurried or fast, again

keyed to the material itself.

The third factor in dynamic presentation phase by the instructor is that the instructor may use many gestures or facial expressions pantomined to get across the idea he is trying to teach. The more active and the more dramatic this is, the more likely it is that the students will learn and retain the material for a long period of time.

2. Imagery and Association Instructions. The instructor may provide ready-made images or ask students to make up images to associate words and concepts. This is particularly useful in learning new vocabulary words. A very effective scheme is the two step process advocated by Atkinson (1975). Here the instructor first provides students with an accoustic link which sounds like the accented syllable of a new word and secondly provides a visual image which is to be associated with this accoustic link. This image in turn is then associated with the corresponding new word and its common language synonym, its common meaning. An example of this would be as follows, Widdershins (WID - er - shins) - counterclockwise - widdershins." The key word is "widow" for the accented syllable "WID". Visualize in your mind a widow dressed in black going round and round in counter-clockwise circles weeping. The acoustic link in this case is the word "widow" which sounds like "wid", the accented syllable in the word, widdershins. The suggested visual image is the widow's going in counter-clockwise circles. Being a widow is somewhat unusual, but the emphasis visually is on the counterclockwise circling.

For most successful retention, these key words and their associated images need to be worked out ahead of time by the instructor.

Instructions for students to make such associations by themselves are quite effective, but many times they will not be able spontaneously to conjure up a key word or image to associate with the word to be learned. Thus it is better usually if the instructor suggests the key word and associated image. The instructor should be careful to pick a key word and visual image that have a common meaning also to the students rather than a unique or idiosyncratic meaning for the instructor himself. Occasionally a student has his or her own style of making associative images; they should be encouraged to continue to use their own method rather than the instructor's, particularly if interference is present.

The use of imagery and association instructions in language learning is very well documented and is widely used (Day, 1971; Aiken, 1971). Memory experts use similar imagery and associations to account for their large memory. While this type of imagery or association is used sometimes appropriately in the Lozanov method, the Lozanov method achieves its learning effectiveness with many other techniques as well.

Here is an example of this imagery used to remember people's names. For instance if you met somebody with the name "Schuster," you could do this. Distort the person's image so that you see him with big feet and big shoes. Then you picture this person in your mind taking his big shoes to a shoe repairman and say, "Mr. Schuster, fix my shoes."

3. Sensory Experiencing Instructions. Instructions to the students to experience the material not only visually and auditorally, but as fully as possible with all modalities are important. Research (Schuster, 1973) has documented that instructions to experience the

material as fully as possible, to hear the words, to see them, to feel them, to taste them, to experience them as fully as possible accounted for superior learning of rare English words. Lozanov accordingly wants students to be in a fully alert, perceptive state; the instructor tries to stimulate all the students' senses, as many as possible.

Here is an example of this type of instruction, "Experience the words fully, see them, hear them. Project yourself into the words, be them, imagine them, taste them, feel them. Experience the words as fully as you can."

C. Passive Concert-Like Phase.

Lozanov (1971) calls this "pseudo-concert passivity." This is a state of mind similar to the one wherein the student would be going to one of his or her favorite music concerts, expecting to be both stimulated as well as pleasantly entertained by the forthcoming concert. The students get themselves into this passive expectant concert-like state of mind prior to a second presentation of the material. The instructor for this passive concert-like phase speaks in a normal authoritative tone of voice and does not use his previous dynamic style from the active phase. The didactic material for this repetition is synchronized with the students' breathing and the material to be presented in turn is orchestrated with music in the background. These aspects are described below. Research by Bordon and Schuster (1975) has demonstrated the advantages of using synchronized breathing and music this way. Refer to the Results section of this manual.

A mind calming exercise is given first for a few minutes to have the students calm down their minds after the active presentation phase given by the instructor previously. One of the previous exercises may

be utilized at this point such as watching one's breathing.

The teacher may approach the students this way for the initial presentation, "Do you remember TV commercials and their music? (Pause) There's always background music, why? (Pause) How many times do you hear the name of the product in one commerical? (Pause) How many times do you hear that commercial? (Pause) We're going to use these same commercial ideas here in class. We're going to go over today's material again in a different way, and with music, just like the commercials."

1. Breathing Synchronized with Material. The instructor asks the students to synchronize their breathing with his presentation of the material. The instructor typically employs a 2-4-2 count for the breathing. That is, the students inhale for a count of two, hold their breath for a count of four while the instructor presents the material, then the students exhale for a count of two, and the cycle repeats.

An example is, "Breathe in (1-2), 'Casa (KAH-sah) - house - casa' (1-4), breathe out (1-2)."

2. Material Orchestrated with Music. The instructor also orchestrates his material with the rhythm of background music. He paces his delivery to fit the rhythm of the music. Calm, soothing music is selected that is well known to the instructor. The instructor adapts his presentation rate to agree with the rhythm of the music. Music is selected with a rhythm of about 60 beats per minute or about one beat per second. Typical music here could be a selection such as Bach's Goldberg Variations or Ravelle's Pavane. Refer to the Music List under Lesson Plans for other possibilities. There are yet frequent pauses in the presentation of the didactic material as the students must breathe.

During this phase, the students are requested to think of the images and sensations that they had during the active phase. The students are requested to see again in their minds what the instructor was doing and re-enact this material mentally but quietly.

3. Mind Calming. At the conclusion of this concert-like phase, the students are requested to calm their minds again with one of the previous techniques such as watching one's breathing. This leaves the student's mind calm and prevents immediate distractions such as the typical turmoil at the end of the class from interfering with the acquisition of the material just presented.

If students go to sleep for any of this presentation, students are gently awakened. Lozanov does not condone sleeping in class or feel that sleep learning is possible. While a calm state of mind is essential, a too-calm state such as sleeping is not tolerated.

IV. PRACTICE.

Students practice on alternate days the material they have heard previously in active and passive sessions. They may use alternate sessions on the same day. Lozanov (1971) recommends a four hour session on a given day alternating between active and passive sessions for each lesson.

Accordingly every other day, a four hour chunk of time would be spent practicing what had been heard in the prior lesson of four hours. This practice takes several forms, such as conversing about a natural topic just covered, presenting a final class play that summarizes learning, ungraded check-quizzes, and infrequent exams for the purpose of grading. These are described below.

A. Conversation Lab.

The students pair off by twos or threes and carry on animated discussions about the previous material. Sometimes these presentations are more than stimulated as the students may tour a noted tourist site and then have to practice discussing it, using the same words and phrases the tourist guide just used. Or the students may be requested to go into a cooperating hotel and rent a room for the evening. Of course for this they use their new ficticious students' names and backgrounds. This corresponds to a typical language laboratory for the most part, but there are important differences as noted.

B. Psychodrama.

For the final class play, students have to make up a class play or psychodrama. The students write all the action in the play themselves and then take parts and put it on themselves. A typical theme for

such a psychodrama would be the founding of the country. Students would have to take the parts of George Washington, Ben Franklin, John Adams, and other important functionaries at the Declaration of Independence. Students have learned the backgrounds of these people and then take a part that is consistent with the important dignitaries in the Declaration of Independence.

C. Control Quisses.

These are frequent quisses given in alternate sessions throughout the course that check the student on how well he has been progressing. These quisses are graded or scored by the student himself and not seen, unless asked, by the instructor. But these quisses also provide an important learning element. A student may be given oral questions which he has to answer orally, or he may be required to write the answers to the questions. This provides for some written skills, although the emphasis in the Lozanov method is on oral comprehension, understanding, and usage. In addition, the student may have the questions presented to him in writing with a written answer expected. Several levels of material organization may take place here. That is, students may simply be asked to give a translation of a foreign word or phrase, or the students may be expected to give a synonym of the test word or phrase in the target foreign language. Then again the material may be a little more complicated such as generating a written answer to a presented half of a dialogue. The student must generate a reply that is consistent with the previously presented test information. Finally, the student may be expected to write a short essay on some important event or site, such as the Washington Monument and its political significance.

D. Exams.

The student is given several types of achievement exams (Bancroft, 1973). First, a test of about 100 words is given and these are to be translated into the native language. There are no cognates, that is, there are no similar-appearing roots to help the students with translating these words.

An oral dictation in the foreign language next is given to be translated by the student into his native language. The teacher gives the passage sentence by sentence with the student's writing this down in his native language. An attempt is made to cover all basic verb tenses in this dictation.

Next, an unknown text passage is given and is to be translated into the student's native language. At least 100 vocabulary words are included. The students can look at the printed text while they translate.

Then the student answers several questions in printed format in the foreign language. Again the questions cover most of the basic verb tenses and range from simple elementary questions which require several sentences to answer in the foreign language.

Finally several questions are given to the student while he or she is in front of the class. The student may be asked to describe a picture in the foreign language, make up sentences in response to oral questions or carry on a dialogue with a second student.

V. COMPLETE CLASSROOM EXAMPLES

A. Lecture-demonstration on the Lozanov method.

In all sincereity by the time you walk out of here two hours from now, I hope you will have had one of the most creative learning experiences that you ever had in your life. I'm willing to bet right now that you won't believe you can learn so easily. I know I didn't when I started this research business several years ago. Nevertheless there are a number of techniques, psychological, mental, practical things that you can do to help people to learn. What I plan on doing today is tell you about some of the revolutionary, very recent things that are occurring in education that help people learn in such fantastic ways as this. I happen to be a college professor at Iowa State University in Ames, Iowa. I spend a lot of time doing research in educational technology. Several years ago I taught Spanish for one whole year at ISU. Getting permission to teach Spanish in itself was no small feat; it included two weeks' arguing with the Spanish people, mostly to convince them I knew what I was talking about. Essentially the people in the experimental Lozanov section learned Spanish about three times faster than the students in the regular comparison section.

Much more interesting, a friend of mine at U of I this past summer taught Spanish twice with this special method. What he was trying to do was to teach two years of Spanish in two weeks. Now that's approximately a 10 to 1 compression. What he was doing was compressing a normal year-long course of Spanish, one hour a day, five days a week for an entire year. He was trying to collapse that into five days a week, four hours a day, for two weeks, roughly a 10:1 speed-up. He

was teaching Spanish about seven times faster than you or I learned it. This starts to get very interesting!

George Lozanov, the man at the University of Sofia, Bulgaria, the brains behind this educational discovery, claims that you can teach any school subject, not just foreign languages, from 5 to 50 times faster than presently done. While we can't verify his claim of teaching school subjects 50 times faster than normal, at least I am going to sit here and tell you we can do it three to seven times faster than the normal or the conventional way of teaching. I'm sure you don't believe me when I say that. You will by the time you get out of here. The reason I say this, is that it took me something like two years before I was ready to believe what I was seeing with my own eyes. I fiddled with this method for several years before I got nerve enough to teach Spanish this way. In teaching Spanish this way three years ago, I knew only about half of how to do it correctly. We found a few other things since then about doing it better. I'm sure we don't have all the answers yet. But we do know enough that we can do just what I said, teach most school subjects much faster than normal for the same achievement and the same comprehension.

And the kids love it! It's very interesting. I talked to one of the school teachers in Des Moines recently about the method. The reaction of his eighth grade science class is generally very favorable. We have approximately half a dozen teachers at this Junior High School in Des Moines using the Lozanov method now. This school in Des Moines is located in one of the poorer, low socio-economic districts. To give you an indication of the background of the neighborhood, this

description I think is appropriate: When a police siren goes down the street there are a half of dozen kids in a class of 50 that look nervously around. If there's a knock on the door and a policeman comes in that door, three kids go out the window. Every so often, kids don't show up in class; "Where've you been?" "Oh, I spent a couple days in jail." This is the neighborhood this school is in.

Well, this is interesting to show you the effect of the Lozanov method on such kids. The other day my friend there, the eighth grade science teacher, had reprimanded a young man because he was bugging the girl next to him, hitting her and pestering her. Finally the teacher said, "Come on now, Joe, go out into the hall; the rest of us want to learn, you go on out in the hall." Normally that would be a license for the boy to cut school for the rest of the day, to cut classes, to misbehave, and do all sorts of other interesting things rather than going back to class. Do you know what happened? That kid spent his entire five mimutes outside of class like this: He had the door open and was peeking in so he wouldn't miss a word of what was going on in class!

I would like to do several things here this afternoon. First, I'd like to say a little on the subject of learning. That'll take me about 10-15 mimutes. Then I'd like to give you the entire Lozanov method, with you people participating. That will take about an hour to go over the entire method, to let you people have a feel about what this creative learning method is all about. Then I'll be asking you to learn some rare English words, words you've probably never seen before in your life, and won't, unless you look them up in the unabridged

dictionary. Several years ago I didn't know what they meant myself. The reason I'm doing this, is that I don't want words you people already know. I'm going to show you how easy it is to learn these words. Then there will be a time for discussion. Alright? That's what is going to happen this afternoon.

Well, let me describe first what this method is, then I'll show you how it applies in practice. I'm sure most of you know that you can do some rather startling things with hypnosis. For instance, I could hypnotize you and have you remember long-forgotten things. If you're hypnotized, you can do what is called age regression. Take you hypnotically back to your fourth birthday, and you'll be able to tell me with perfect clarity what flavor the cake was, the color of the frosting, how it tasted, how many people were there, how you felt, what the room was like, what color of carpet was on the floor. You'd be able to tell me with essentially something approaching perfect memory, what happened at the time of your fourth birthday. The Lozanov method achieves results like this, but <u>without</u> hypnosis. There is one similarity. There is a lot of suggestion going on, but it isn't hypnosis. Nobody is going to zap you and all of a sudden you've got a perfect memory. There is a lot of suggestion, but there are many other things going on too. There's a lot of fun, there's a lot of game playing, pretending to be a kid again learning, and exercises, both physical and mental. As a matter of fact, the method itself can be broken down into three phases, a preliminary phase for both the students and teacher, a presentation phase where the material is gone over in certain rather interesting and novel ways, and finally a practice phase where students

put into use the material they just heard. That is a quick description of the method.

At this point I would like to start in with some of the preparations. One of the important elements of this is what I have been attempting to set up here so far if you have been listening and trying to analyze what I have been saying. You noticed I told you that by the time you get out of here you will change your opinion on how well you learn, how easily it's done, how easy it is to learn. You also noticed I said that you probably don't believe me and I'm sure that you don't. Nevertheless I'm setting the stage for this. This suggestive positive atmosphere means for one thing, that you don't tell a kid he's dumb, you don't even imply that he's stupid, or that he made a mistake, or that he can't learn, that he's retarded. You don't do any of these things. You support the kid in this learning. If he makes a mistake you don't label him as stupid to his face, as "Jim, that was not a very bright thing to do, that was a bad way to do it." You don't do this in the Lozanov classroom. What happens instead is that the instructor glosses over this error and Jim would get corrected in passing, or he would correct his own papers. But so doing isn't directly pointing an accusing finger at Jim and embarrassing him. There are frequent tests, but they are ungraded and I'll say more about those in a little bit.

Let's continue with the prepresentation phase; the suggestive positive atmosphere is one of the most critical elements. This is difficult to do in practice. How do you be positive when you've got kids coming up in class where you would like to take them and knock their heads together? Well, you don't even think about knocking their

heads together. What you do is inspire them with your own teaching, your own manner, to want to learn. You remember the example I just gave you about the kid that had to be reprimanded and sent out of class as a discipline problem. That is the way you handle the kid, with a positive approach. You remember he wanted to keep on learning, he did not want to be excluded from the fun. This is one of the effects of this pervasive positive atmosphere.

One of the hardest parts of teacher training to use this method is being suggestively positive. How do you convert a teacher who is stuck in the groove like me after 10-20 years of teaching? How do you convert them? How do you get them out of this groove of being a disciplinarian and correcting kids? How do you do it? It's not easy, but it can be done. There are a number of techniques. The instructor speaks with authority. The kids are reminded of sometime in their life when learning was fun and easy, what you call infantilization. This is a very interesting process, but there are other and different techniques as well.

In starting a language class, infantilization as a game runs like this. Everybody when they come into class is given a fake name and a fictious biography. Mr. Houston over here might turn out to be Mr. Smith who wants to learn Spanish because he is going to South America as an engineer for an oil company next year. When you take part in all this, you take part as Mr. Smith. If Mr. Smith makes a mistake, that's not bad because that really isn't me, Mr. Houston; it's Mr. Smith. This is one of the ways of making the positive atmosphere, you make a game out of it. At the same time you get rid of the embarrassment of that

person's making mistakes. If somebody goofs, it really isn't me, it's somebody else. Adults are quite concerned about making mistakes and being embarrassed in front of their friends. They don't like this. They go to great lengths to avoid this. They will not take refresher courses because they don't want to appear foolish, or stupid, or dumb, or ignorant in their own eyes. They don't like that. Kids don't either.

In terms of preparation there are essentially three steps, physical relaxation exercises, the mind-calming exercises and finally pleasant learning recall. First, there are a number of physically relaxing exercises. I suspect that this is as good a time as any to show you what these are. Since this is part of the workshop, put down your paper and pencils and stand up please. (Five minutes of exercises followed, bendovers, diagonal stretching, side bends and waves of tension-relaxation.)

After the physical relaxation, there is mind-calming. Please note there is a definite sequence here. Before a person can concentrate, you have to have your mind calm, you mind clear. Kids in school are particularly worried about pulling the pigtails of the girl next to them, and poking her in the ribs. If a girl, her typical worry is what sort of date she is going to have tonight. Things like this are on their minds, so before a person can learn, before they can concentrate, they have to get their minds calm, clear their minds. Before a person is willing to attend to his or her mental life, such as concentrating on a lesson, the person has to relax physically. Now you people should be as limp as rag dolls, relaxed physically. That's the reason behind the sequence.

Mind calming exercises, well, let's try it. Wiggle yourself into your seat at this point. Get yourself comfortable. Put both of your feet on the floor. Get comfortable because you are going to be sitting quietly and sitting still for five minutes. If you have to wiggle or change position because you have a cramp or something, please do so, but do so quietly and then go back to sitting still. Wiggle yourself into your seat and close your eyes.

Imagine now, if you will, that you are walking up a hill or mountain just before sunrise. It's a clear, beautiful sky. The sun is about ready to come up, and you are walking up this hill to the top of the mountain, very relaxed, calm, eager, and you are waiting for the sunrise. You've been walking through woods and the trees are on both sides of you. And now you are just about to the top of the hill. Very relaxed, eager. Now the sun is finally coming up, and now it is day. A very beautiful situation. The sun is just peeking over the hill. It is an extremely beautiful scene. You are very relaxed. The sun is now causing long shadows in the valley. But even then it is very beautiful. It is a dramatic situation. You are very relaxed and very comfortable, very much at peace with yourself, very calm. Very calm.

Open your eyes. Listen to me. Isn't that a nice experience? The mind-calming part of this then, as you have just seen, is a way to get your mind off all other nit-picking things that are bugging you, so that you can calm down and concentrate on learning.

Now the last part of the preparation has to do with what's called "early pleasant learning restimulation." I'll take you through this, too. Again I'll ask you to experience this. Restimulation is an

interesting psychological technique where you get people to remember by the back door. You concentrate on a person's body sensations and feelings; a person can remember these easily. If you remember a pleasant situation for instance, it's very easy to remember how you felt, what you were doing, where you were. And once a person starts remembering a situation this way, then the rest of the memory starts flooding back automatically. The technique here is to focus on the way the person feels and the person's thoughts. Have you ever had the experience of trying to remember a person's name and after a while it just jumped up in your mind? Well, this is a way of facilitating that process.

Alright, enough said about it, let's do it. I'd like to have you close your eyes again. This time I ask you to pick some pleasant early learning experience. Now it could be as recently as the best novel you read within the last year where you were so absorbed in reading it that you couldn't put it down, you were so eager to learn how the story came out. Or this learning experience could be very early, and preferably, the earlier the better. This is why I'm taking this much trouble to explain it. The earlier the better: most people have extremely good memories when they were kids. For instance, it would be nice if you could pick your mother or somebody's reading you a bedtime story. What I'm trying to do is to get your memory restimulated about sometime when learning was fun, you enjoyed it and your memory was tops. For instance, suppose your mother was reading you the story of Goldilocks and the Three Bears. You want to catch that eager feeling to learn to know how the story turned out. Once your mother read you the story of Goldilocks and the Three Bears, from then on you knew how the story

turned out. You didn't have to go back and read it for that purpose. You might reread it and enjoy it, but not to know how the story came out.

Have you all picked some instance in your life when learning was fun? Everybody got some instance, the earlier the better. It could be as recent as a year ago, or back as far in your life as you can to some instance hopefully in childhood. Alright, everybody got some situation? Close your eyes. Recall where you were. Use your imagination if you have to. If you have to, put in something that appears logical on the basis of what you remember about this situation. Whom were you with? How did you feel about the situation? Take a look at how your mouth and throat felt. What sort of thoughts were you thinking? Take a look at the way your stomach felt. Then see about your hands and feet. Then take a look at your thoughts again. What were you thinking? Were there any sounds in the background? Was somebody talking, playing music? Now take a look at your emotions, your attitude. Now then, hang onto that eagerness to learn and knowing that you had a top memory skill; open your eyes and listen again.

That is the third part of the preliminary preparations. Normally at this point you would go directly on to the material to be learned. At this point, however, I would like to read to you some of the things Edgar Cayce (ARE, 1970) had to say about learning and memory. Dr. George Lozanov has been developing this method at the University of Sofia, Bulgaria in Europe for the last 20 years. As you may know, Edgar Cayce was this country's most famous lay psychologist. People were always asking him questions for advice. What I want to do here

is to take a look in some detail at his answers to questions about learning. People would ask him, "What about my memory? What about my ability to remember or concentrate?" The answers fit right in with what George Lozanov has said.

For instance, someone would ask Edgar Cayce, "What do I do for my loss of memory?" What did Cayce say? "You need to bring an individual awareness back into your mind. You stimulate the sensory nerves between shoulders, neck, and head by massage." Remember just a few minutes ago when we spent a minute or so working on turtle exercises? That's one way to do it.

Another person asked, "What's affecting my memory?" Cayce said, "Well it's the vibrations' not being in harmony between the sensory nervous system and the somatic nervous system. You should train your memory by constant usage just before going to sleep." This is similar to the mind calming exercise we just went through, the mountain-top sunrise, typical of the way you feel just before you go to sleep. Cayce went on to say, "Get set to remember and repeat this when you awake."

Another person asked him, "What's causing my inability to remember?" Cayce replied, "You need to balance the mental and active portions of the physical body. You have to coordinate and harmonize the activities." This again is what we're doing with the physical relaxation exercises and the mind-calming exercises. Be relaxed, feel your body coordinated and harmonized.

Another person asked him, "Why is it hard for me to remember names?" Part of Cayce's answer was, "The energy in your nerves was

being exhausted, You're working too hard at it." One of the emphases in the Lozanov method is that learning is easy. As a matter of fact, a lady, Dr. Jane Bancroft (1975) at the University of Ontario in Canada calls this whole business, "Learning without Stress."

Another person asked Cayce, "How do I strengthen my memory?" He said, "Reduce your high nervous tension. Massage the areas that are tense along your spine and coordinate the activities of your mental and spiritual bodies." Very interesting, I hope you are beginning to see the pattern.

Here's a boy who was rebelling and his parents asked Cayce, "Why is our son rebelling against school? Are we too strict with him?" Here's Cayce's answer, "From incoordination of the body and suggestions to the same, the body has come to be rebellious and his mind forgets." Then Cayce went on to say this key statement, "When people forget, their inner consciousness has rebelled and they prepare to forget."

"How do you improve your memory?" was again another question. Cayce counselled, "You have to guide and direct the person. You don't condemn." Remember what Lozanov said? You don't tell a person he's stupid, you don't even infer that he is, you don't behave like that in the classroom. You have this pervasive, positive, suggestive atmosphere that learning is easy, it is fun, and that people will do much better at it than they have in anything else they have done previously.

"How can I improve my memory?" yet another person asked Cayce. He admonished, "Better coordination. Concerted effort of body, mind and purpose. You have to be able to coordinate the physical and mental. Take a text book, read it, then go over it in your mind, your

consciousness. Then put it aside and mull over its possible application." What do you mean by mulling it over? You think about it. Notice I have broken the Lozanov method into parts. There are preliminary, presentation and practice parts. The practice part in the Lozanov method is very much its application.

Yet again Cayce was asked, "How do I improve my memory power and concentration?" Cayce responded, "Lose yourself in what you are doing." When we went through the mountaintop exercise, you got your mind off all the rest of your problems. You lose yourself; you prepare to learn.

"What should be done to overcome an unsatisfactory memory?" Cayce responded, "Well, use your mind creatively and concertedly, and you'll find that your memory improves. You also have to apply this and you have to want to remember, instead of wanting to forget." Yet again, "Why is it difficult for me to remember?" Cayce replied, "It is because you have trained yourself to forget."

All of us here in this room have gone through the public school system, some even the universities and colleges. We have come as a result to adopt for ourselves a level of learning that is normal for us. Yet what is normal for us, our present level of learning ability, is much, much less than is possible. Again I say, you'll see this before you leave here this afternoon.

Here's another question to Cayce that I think is interesting, "What causes sleepiness and lack of memory when I read?" Cayce's answer: "Toxic forces, poisons in the body. The flow of the lymph decreases in concentration, this causes drowsiness and this terminates the mind activities." What about all these exercises we did? What they do

do among other things is to cause the lymph to flow back and be recirculated by the heart. Very interesting.

"What is the cause of the blank feeling that comes over me and the corresponding inability to concentrate?" Cayce stated, "Pressure of gastric forces and poisons in your body." He added, "Massage along the spine and especially the cervical vertebrae which are right here in your neck, and the third and fourth dorsal vertebrae which are just above your shoulder blades. Then meditate. Meditative forces are a big help. Spiritual vitalization of your system can raise these forces considerably." Cayce went on, "Relax fully, especially the head and neck. Exercise these during reading. Read, lay aside, meditate, and ponder how you apply what you just read." Here's a final direct quote from him, "The clean, healthy body makes for a better indwelling of a healthy keen mind so that the spirit may manifest better." The statements I just read for you come from an excerpt of the Edgar Cayce readings in the circulating file on Thought, Concentration and Memory (ARE, 1970).

The next part of the Lozanov method has to do with the actual presentation of the material. The material is presented twice. The first presentation phase is called the active presentation phase. The instructor is active, not the kids. The kids are sitting there passively, lapping it up. The instructor is very active in a number of ways. For instance, he can vary the tone of his voice in some rather interesting ways. At times he may be talking in a normal tone of voice, at other times he may be shouting or whispering. As an example, suppose you were teaching Spanish: you would be presenting vocabulary words in triads.

Let's just do it; "Hijo - son - hijo." The word "hijo" (EE-hoh) means "son". Shouting, "Padre - father - padre." You get this sort of dramatic change. If the kids have been asleep, they wake up suddenly and they come back to their lesson. Other times the instructor will be using all sorts of gestures and pantomimes. The instructor can also vary his presentation such as a very slow suggestive level where he is going along point by point, taking trouble to emphasize things. Other times he may go along wildly because he has a lot of things to cover before the class is over and wants to get them all said. So there are lots of things that go on in what is called the active presentation phase.

As part of this demonstration-lecture, I've been telling you what's happening and why. Now I'm going to ask you to learn some rare English words. I'm going to pass out two lists of twenty-five words. I want you to take one list from each, so you have a total of fifty words. I'll be very surprised if you've ever seen any of these words before. They are all in the unabridged dictionary. Everybody take a set.

Alright, in the active phase, what are the students doing? Well, they have prepared themselves in the preliminary phase by physical relaxation, mind calming and the early pleasant learning restimulation. During the active presentation, the students are requested to use imagery. I'll be giving you some word images to go along with this in a little bit. I want you to go along with my suggested images and visualize these things in your mind as I say them. Beyond that I want you to put yourself into this, so that when I'm giving you the image I want you to see that image, I want you to <u>be</u> that image, I want you to smell it, to taste it, to experience it everyway possible: you got that?

Now we are going to go through these words and I want you to do just that. I want you to go along with the suggested images. I want you actively to do the mental gymnastics in your mind. In addition, I want you to experience the words as fully and completely as you can. By the way there will be a quiz or a check on this, but have no conern about this because it will be ungraded; you are going to score it yourself. Don't get uptight. Anybody got any questions?

First pick up the list with the word "babracot" on the top. What I want you to do again is to review this early pleasant learning experience. So wiggle yourself into your seat, get comfortable again for a mimute, put your feet on the floor, hands in your lap. Go back over this early pleasant learning experience one more time, just so you know how it feels. Take this same early learning experience; think again where you were; whom you were with. Take a look at what your breathing was doing; what were the thoughts in your mind; how did you feel; were there any sounds in the room; how did your stomach feel, your feet, your hands; how were your emotions; how were your thoughts. Alright, maximize that feeling of your eagerness to learn, hang on to it, and that top learning skill; open your eyes. We are going to go through these lists. Now remember, go along with my suggested visual images and really feel this image I'm suggesting. Alright, here we go, Everybody got the list?

Babracot - rack or grate. Picture a baby in a cot in a rack by the fireplace. Babracot.

Solander - map case. Visualize an explorer looking around at the land with a map and putting the map away. Solander.

Mackle - a blurred print. A mackrel fish flopping all over the paper blurring it so you can't read it. -Mackle.

Kelbuck - a whole cheese. A buck deer eating a whole big cheese all by himself. -Kelbuck.

Rimpled - wrinkled. A person rimpling and wrinking up up his forehead. -Rimpled.

Lutose - mudlike. Two boys ludicrously throwing mud at each other, having fun. -Lutose.

Deforce - withhold by force. Dee police force says, "You can't have it." -Deforce.

Tocher - dowry. A father touching his daughter at her wedding with a gold dollar. -Tocher.

(This continued for 50 such words.)

In the active phase the instructor is actively involved in presenting the material in a dramatic way. I think you would all agree for those 50 words you just went through, that the instructor was doing something much different than you've probably ever seen in your classroom.

The instructor goes into the passive stage in a mild, yet authoritative, tone of voice. We'll repeat these words for a second time in just a few minutes. During this stage the students are requested to sit quietly and to re-enact in their mind's eye how the instructor went through the words. You are to re-enact the images that I asked you all to make. This second time through the list I'm not going to give you that image, but I want you to re-enact it, to see it again, to feel it again in your mind's eye.

We're also going to repeat the list with a variation, with music in the background. I'm going to pace my presentation with the music. Also I'm going to ask you to synchronize your breathing with what I'm saying. I'll give you the same words all over again. I'll say the rare word, its common synonym and repeat the rare word. While I do this I want you to hold your breath. So after I get through with this triad, these three words, exhale your air, breathe back in, and you should be back with me for the next triad again holding your breath. Music will be playing. You can listen to the music if you wish, but really pay attention to what I'm saying. You can kind of split your attention between the music and what I'm saying. Alright? You've all got that?

Let's practice the breathing right now. Everybody take a deep breath, hold it, "hijo - son - hijo", everybody breathe out. Inhale, hold it, "padre - father - padre", exhale. Breathe back in, hold it, "madre - mother - madre," exhale. Got that? Do you have the idea? So to repeat, while I'm talking this time, hold your breath. Two things I want you to do are, while I am talking hold your breath and review the word images. Then I'll pause for an equal length of time, during which you are supposed to exhale, inhale again and get ready to hold your breath. Alright? This will be a 4-4 count: two counts for inhale, 4 counts to hold your breath, two counts to exhale and another two to inhale again. The second thing I want you to do is to go back over these visual images I have suggested to you. Just go back to what you were doing in your imagination to recreate that image. I won't give you the image this time but you think about it. Alright? Those two things I want you to do, hold your breath and review images while I talk. Any

questions before we get started?

To repeat, you hold your breath for a count of four while I say the word; you exhale for a count of two and you inhale for a count of two. Start with inhalation, inhale 1,2; hold your breath for 1,2,3,4, while I say the words; exhale 1,2; that's a total of eight counts. Half of it's spent holding your breath while I'm talking. One quarter is spent inhaling and the remaining quarter is exhaling after I get through talking. Okay?

Alright, get settled in your seats. Think how much fun it is to learn. Remember or recall a pleasant early learning experience. Remember how fun it was, how easy it was, how much fun. Hang on to that feeling now as we go through this list again. Inhale. Hold, 1,2,3,4. Exhale. Inhale - hold your breath for four - exhale. Review the images.

Gemot - legislature - gemot. (The list of 50 words was repeated calmly in this fashion with steady background music.)

Now a few words on material organization. The material that you just went through was carefully organized. I very carefully picked these rare words and common cognates for you, and in addition, I had a prepared image for you. I spent a lot of time working this up. I didn't do it in just five minutes or an hour; it took me awhile. Consider a typical classroom situation for instance; the material would be organized around one of everybody's favorite themes, food. Isn't that something to talk about? Certainly! All these lessons are organized around different, but central, themes. So when it comes to food, alright, what are the names of foods, peas, carrots, potatoes, meats,

all these things. How do you order them? What do you do in a restaurant, you talk about foods, you sit down at a table, you order; there's a waitress at your table. You are going out, you spend money, it's being transacted; it's all around a central theme food. The organization is one of the keys to this little deal.

The last Lozanov phase is practice. Students in the practice stage then are going to have to practice the material they have just gone over. Typically, this is done in alternate sessions. Now you are in the second day. Ignore what happened just now, that's yesterday. This is now tomorrow for you, practice. The students have to make dialogues, they write plays, they write down things, they have to use the words just learned. This is tomorrow. Please don't write on the word sheets I passed out to you. What I want you to do at this point is to break up into two's. In the next ten minutes use every one of those 50 words in a meaningful sentence. Okay, let's get started. (Ten minutes of animated practice followed.)

Okay, that's ten minutes. That was fun, wasn't it? Please pass in the word lists. Let's see how many of these rare words you know. I'm going to pass out two sheets of paper with the 50 words in a different order. Write the common meaning for each rare word. (The lists were distributed and about five minutes allowed for writing.)

Well, I see everybody has stopped writing. Fine. Let's see how well you did. Correct your own papers by marking in the margin or writing with a different color pen or pencil. (The fifty words were given for the last time along with their common meanings.)

Let's see how well you did. Count up how many you got right.

(Pause). Anybody get less than five? (One or two hands go up.) Between six and 10? (A few hands.) Between 11 and 15? (Some hands up.) Between 16 and 20? (Pause.) 21 to 25? (Pause.) 26 to 30? (Pause.) 31 to 35? (Pause.) 36 to 40? (Pause.) 40 to 45? (Pause.) 46 to 50? (Pause.)

Well, a typical score appears to be 25 out of 50 rare words you never saw before. How about that! That's very good! And one (of 22) got all 50 right. Excellent!

There is a snowball effect in the Lozanov approach. Today you got 50% right, tomorrow you would get 75%. By the next day most of you would be getting 90% right consistently. But even today you did very well, much better than expected. Right? Good! Thanks for your attention, that's all for today.

B. Ninth grade science lecture.

This lecture period started with five minutes of mild physical exercises, such as diagonal stretching, etc. and a mind-calming exercise. The lecture material which follows was accompanied by background music.

Now your body is relaxed and your mind is calm. Return to that day, you were very young, and you learned something you were excited about. Maybe it was the day you learned to ride your bicycle or you learned about Halloween or Santa Claus or the tooth fairy. Think about that day for a while. Can you remember where you were? What room were you in? - - - Can you recall who was there sharing that excitement with you? - - - Can you remember the name of the person or teacher showing you, helping you? - - - How did you feel? - - - Put that feeling in your hands.

Return there right now. Think about how your hands felt that day. - - - Let that feeling spread up your arms. - - - Let that feeling go to the top of your head. - - - Spread clear down to the soles of your feet. - - - How did your stomach feel that day? Remember our stomach shows our excitement most of all. - - - What were the thoughts and attitudes you had as a child when you were eager and excited about learning. They helped you remember all these years. - - - They'll help you just as much today. Your mind is just as good a mind yet. Thank you. (The background music stopped here.)

May I ask you to take out a piece of paper for us and write ten little questions and answers. You write the answers, I have the questions here.

Tim, take out a piece of paper. Tim, where's your pencil? All he's got is his arm. What am I going to do with his arm?

Bob, are you ready?

I'm going to ask ten little questions, right?

Remember the other day we talked about the symbols, the abbreviations for the elements. What was the abbreviation of the symbol for hydrogen? How do we say "hydrogen" in abbreviated or symbolic form? Hydrogen. There was a shortcut, shorthand way of writing hydrogen. I forgot, did you?

Let's go on to the next one then. What's the symbol or abbreviation for oxygen? Oh boy! You wouldn't ask another one of them, would you? What's the symbol or abbreviation for carbon?

I've asked three, hydrogen, oxygen, and carbon. How do we abbreviate them? How do we symbolize them so we don't have to spell

them?

How do we write "water" in this class? We said water could be symbolized by using these symbols, how? How do we write the representation for water symbolically? How do we symbolize that? That's number four.

Okay, number five then. We were just talking about a rule or explanation that explains why molecules move. What was the name that was given to this formalized name for the rule about molecules and their movement, and what rules are included in this rule? What was the name we gave to the explanation of the motion of molecules. Did I erase it off the board? I guess I erased it. Son of a gun. What was the name we were just talking about the last several days? I didn't ask you to explain it now. When you see the name in the book I want you to understand what the author is talking about. When you see this name it is supposed to mean motion of molecules. We're supposed to explain these things to you, but we can't show you because the molecules are invisible.

Hey, how about number six. Somebody asked me the other day about air. I said air is not a molecule, I can't use it. I said air was an example of something else. Air was an example of some other kind of thing, not a molecule. What was it an example of?

What's something you like then? Alright, let's go to spelling words, then. We're all such good spellers in here. How do you spell the word "liquid"? "Liquid"?

How do you spell "celsius"? A kind of temperature scale we're talking about. You know it, Jim? Beautiful! We'll have some new words for you next week, Jim! Okay? You want to see them ahead of time, or you want to just wait and come on into class? Okay, you're

going to - yes, honey, you go ahead. But the rest of us are going to be spelling the word "thermal", that's a fancy way to say heat. That should be number nine, right? Now I looked at the list we had the other day, and I decided I was going to pick the hardest word in it, and the longest one. And the kids all laughed at me. The longest word was "temperature". And they said, "We know how to spell temperature already." So I guess I was wrong. Don't tell me how.

Okay, anybody got any questions over the ten I've already asked? One was hydrogen, oxygen and carbon. The the name for water in the symbolic form. After that, the name for the explanation for the motion of molecules. Then, what's "air" an example of? If it's not a molecule, what is it? Then spell "liquid", spell "celsius", spell "thermal", and spell lastly "temperature". Any questions.

Out of curiousity, let's go back and see how you did. Number one, for the symbol of hydrogen, I have "H". "H". The symbol I have for oxygen, "O". The symbol I have for carbon is "C". What do we say is the symbol for water, then? "H_2O". What was the name? The name was the "molecular kinetic theory". That's too long? Oh no, no, no. Some books call it the "molecular theory", and some call it the "kinetic theory". My book calls it the "molecular kinetic theory". And I had all three of those words in the spelling list, didn't I? What's air? It is a mixture of gases. It is an example of a mixture because it is more than one gas mixed together. It is mixed together. Gas should mean just one kind of element, not a mixture. How to spell "liquid"? L-i-q-u-i-d. How do you spell "celsius"? C-e-l-s-i-u-s. "Thermal"? T-h-e-r-m-a-l. And lastly then, "temperature"? T-e-m-p-e-r-a-t-u-r-e.

How many got all ten right? Anybody get all ten right? How many got nine right, then? There's a couple of people. How many got eight right? Look at all them hands come up! Okay, seven should do most of us. Seven or better, should be better than half of the class. That's not good. Somebody else is dragging up a few more over there. Six? anybody want to brag about six? Anybody want to brag they got them all wrong? Lonnie? I guess I'll have to have a long talk with you. Bob, you run around and pick up the papers while I talk with Lonnie. Lonnie, you haven't been here, dude. Nine weeks of school are over, and this is the second time you've been to class. And you're late today. Now I have to give you a card, with your grade on it, next Friday, do you understand that? Well, I haven't got any work from you, so I have a problem. Now, do you understand these things we do at the beginning of class? Do you have any questions over those? Jim was just saying he'd better come to school. He can't learn these things if he's not here. Now I use Jim for my example because you know Jim.

Jim, can you learn when you sit here and do the things we say? Yeah! There's a chance, you see, when you're <u>here</u>. I don't know what you're expecting out of school, Lonnie, but not being here, you're not getting it.

Now let me tell a story to Jim and Lonnie, folks, and I want the rest of you to hear. A story. You don't want to hear my story? Girls, girls! Now Lonnie, I want you to imagine something. You're going to go to the grocery store. I want you to visualize yourself going grocery shopping. You have a cart, you go down the first row. What do you pick up? Some fresh fruit, what kind of fruit do you like?

Put it in your cart. Do you want some milk, put it in your cart. Do you want some hamburger, put it in. Steak? Would you go up and down the aisles and pick out all the things you like to eat: some cake, some ice cream, put it in the cart. Now you have your basket full, right? Full of goodies. You're ready to go to the check-out counter. You're at the check-out counter now in your imagination: set your groceries up; the check-out clerk punches it on the cash register, the bill comes up to $40. You lay the money down. You get your receipt. There's your groceries all sacked up in the basket. Now imagine yourself turning and walking out of the grocery store and leaving all the groceries there. You just paid for all the things you wanted and you leave them there. And you try to walk away. That isn't smart, is it?

Lonnie, somebody is paying for our supermarket shopping here in school. Now maybe you don't understand how good the stuff is in this "can" called physical science. Maybe you never sampled our kind of cake called "English", and somebody is paying. You're walking away from the supermarket school leaving behind all the goodies. Like Jim says here, "I can do it." He's showing that he has learned something this year. Very important. You wouldn't leave your grocery sacks at the supermarket. I don't think it's smart for you to do it here either. So if you'll excuse me, I'm going to take that attitude. You are buying and paying for - goodies. And you let them go.

Now the only regrettable thing I see is there is no provision for you ever to come by this grocery store again. You only get to go through this "grocery store" school once. If you don't get the goodies while you are here, you are going to go to another grocery store which

has another bunch of goodies, which requires you to have these goodies, so you will just end up compounding the problem. The same is true with grade school. Now, not too many teachers want to go back and spell "cat" for you, do they?

Your school is all paid for. Tell me, I want you to understand how I look at things. You only come here once. Now some kids get held back one year, maybe they get to go back through, but I don't think they get to go through the same way the second time. Now anybody got any questions? The example I used to use for the kids in high school was going to the movies. We didn't have so much money back then. You go up and pay for two tickets to go to the movies and then throw the tickets down and walk away. Well, that's the way some people approach school. Jim, the way you're approaching school, you'd think school was for fooling around. That's not what school is about. When you're not here pushing, "Teacher, answer this question for me; think on this thing, teacher; give me an explanation; let me read another book; give me another idea," you're wasting time and money. Somebody is paying for your school. The cost for each one of you per school year is about one thousand dollars. Somebody is paying $1000. The tax payers are doing that. Hey, dude, nobody is ever going to pay for it again for you. You kids see that. That's the end of my example, okay?

We want to try to do a number of things again this morning. I was talking to you the other day about the kinetic molecular theory. I want to make sure we have the picture and models of atoms in our mind, and that the atoms may join together. What do they make when they join together? They make a molecule. Who was in the molecule? I forget.

Who was in the molecule? Didn't they make a molecule? Laurie? Delana? They're both not here. Both my molecules are gone. What do I do now? Alright, we made a molecule, right? And our big point was that they're always in motion. We talked to you about the temperature. Did I get into the discussion of gas with you? Did we make that chart on the board? We said what? Water is one of the molecules we were talking about, right? Water is a solid when it is 0° Centigrade or Celsius, and it's a gas when you get it to 100°; in between it's a liquid. As the temperature goes up, the speed went up, right? I said the temperature and speed were related and this gives a good explanation of why things melt, why things boil and turn into a gas. The speed goes up.

There's a point I think I missed the other day, and I want to make sure I've said it. We're talking about molecules' moving now, and explaining temperature and gases and liquids and so forth. They're moving, we're speeding them up or slowing them down. Would it be possible ever to get them to be absolutely stationary, still, stop them? We're thinking and visualizing a moving molecule now, Laurie and I and Delana, would it ever be possible for us to stop? The scientists have contemplated this one and they came up with an explanation. Yes, Yes, it could stop. It would stop at a temperature on the Celsius scale at a minus 273°. There is absolutely no motion at this time. And guess what they call that temperature - the absolute motionless temperature and they made a temperature scale of it. They called it the Absolute Temperature scale and 0 (zero) was here, 273° matches zero on the Celsius scale. Up here they have to have boiling at 373°. These are

the two temperature scales we're going to see and use. In the book you'll see "absolute" jump out at you once in a while. In reality, have we ever got down to absolute 0° temperature? Have we ever got all the motion stopped? No. We've got close, clear down to less than a half of a degree, clear down to less than 272° below zero. On a Fahrenheit scale that's close to 500° below zero. How long would you last if it was 500° below zero? Not too long. That's awful cold. The air in this room would have turned into a solid. What are you going to breathe? There's going to be no gases. Tammy - Would I do a thing like that to you?

Did I talk about absolute zero and absolute motionless the other day, the last day we were here? Wednesday? I don't think so. Did I talk about it? We froze molecules only, but we said frozen water still did what? It still moved; somehow there's still some motion in it. The tape, the chair; you're a solid, right? You are made up of molecules. Are you moving right now? Yes, if you are not this cold, 273° below zero Celsius. But you and I don't feel this motion, do we? It's very, very small or slight and as I say, most of us say, "I'm not moving, the molecules in my finger aren't moving." Of course not. We're talking about motions so small that under normal conditions we can't feel them, or see them, or talk about them. We all agree and this is also what the books say and this is what I think.

I don't want you coming in here and saying, "Mr. Gritton, you never saw it." I admit it. "Mr. Gritton, you never saw a molecule." I admit this. But from other evidence, we believe in the existence of atoms. From other evidence we believe that atoms are put together to make

molecules. From other evidence these invisible things move. I don't have any way to show you these invisible things. No human has ever seen them. I could make drawings on the blackboard, I could show you motion pictures. We could make a model with Laurie and me. Didn't you fellows help me to be water molecules? We froze and moved slower. We talked about motion. Would you rather have it yourselves or rather have it on film? To me it doesn't make any difference. Do we agree that this is the basis your teacher is talking about, this is the basis your book has? You have to agree with it? No, but when you talk to me, or read the book or listen to a film, you need to know what scientists are saying. Background, right? Our book does this in only two or three pages. I'll take a little more time with you than the book does and make sure we agree.

Temperature - two scales. Notice I didn't include the Farenheit temperature scale. If I asked you how hot it was in this room, you'd probably tell me 65 or 70° Farenheit. We don't use this scale here because it's on its way out; it is old-fashioned. It's worn out - bye-bye. If you're young, you're going to live tomorrow, you're going to live next year, you're going to live the next 50 years; the Celsius scale will be the major temperature scale in your life. That's all I was going to talk about.

So let's talk about the absolute temperature scale. We won't do much to it. All we have to do is take our Celsius temperature and change it to this one, we subtract 273° for each number. So if we want to change, all we have to do is remember 273° and add or subtract it.

One other point, I want to make sure that I've said is this. This

I said was a theory, a possible explanation -- molecules' moving. It implies certain things. For example, if things increase their temperature, they move faster, they get bigger. And vice versa, if things get colder, they stop moving as such, they contract. That's a pretty good statement. It fits in with the theory just right. Things move faster, they take more space, they get bigger. As things get colder they stop moving as such, they get smaller. As things get smaller, they contract, another necessary statement. As water gets colder it turns into ice.

If water turned into ice and got smaller in size, water-ice cubes would sink to the bottom of the glass. Anybody ever see an ice cube sink to the bottom of the glass? What happens to that ice cube? When you put an ice cube in a glass of pop, where is it, on the bottom? Not unless something is on top to hold it down, Tammy. But what is the top ice cube doing? Holding the bottom two down. What do ice cubes do? They float. This is another way of saying they got bigger and they didn't go according to my rules about getting smaller as they got colder. If ice cubes float, my theory is wrong.

Here is an example where my theory is wrong. I know ice cubes float; you know ice cubes float. My theory says ice cubes should sink. Something is wrong. Either the ice cube doesn't know what the world is doing or we don't. To tell you the truth, I don't think the ice cube does any thinking. It's part of nature. I think we're the ones doing the thinking and I think we got a bad theory. I think it's got some flaws in it. It explains an awful lot of things nicely for us. Solids, liquids, gases, expansion, contraction, why highways buckle in the summer

time, why you shiver and shake in the winter time because you're cold. Sure, it explains a lot of real nice things for us, but did I say it was perfect? The point is, no, it is not. We're waiting for one of you; you're going to be the walking genius, right? You're going to be the man who is going to do it for us, we're waiting for you to come along and be the genius and say, "Hey, I've got a new idea stuck in my head and I'm going to show you why ice cubes float."

Well, ice cubes float, but why do ice cubes float? We can go into quite a long disucssion. Maybe you could find the fault, find the error why we're wrong in our theory.

C. College first year Spanish lecture.

This lecture was taped well after the course had started and students were familiar with the half-Spanish, half-English style of the instructor (RBB). This material to follow comprised much of the review phase of a Lozanov-style classroom. While the class session was three hours in length, only the review phase material is presented here. The passive phase used background music and breathing synchronized with material being presented again. The practice phase had students playing charades in Spanish, source of much laughter.

"Any of you need to do any exercises before we get started? Stretching? Okay."

Rumble, rumble, rustle, rustle. Stomp, click. Mumble, mumble. (Exercises in progress.)

Today let's memorize "los costumbres de saludos. Costumbres de saludos." This is no more and no less than the interaction between people when they meet. "Manera formal, manera informal" and with a

flavor. Okay? Flavor of character; "como si Juan", as if you were a person who is actually the recipient of respect. You were in Mexico once, what happens when two people meet? There is a psychological distance, there is "gentileza", kindness, and there is that facility that goes on, the kind of "oil" that exists between people when they meet. Do you have a feel for it?

"Don! Don Juan, Don Cristobal, Don Gabriel! It's Don, Don. Don Ramón, Don Diego, ¿Cómo está?" There's no counter-part in English. It means more than "Mr." So English is not going to be sufficient to get a feel for it. You have to go to Spanish. And it is the way in which it's said, how it comes across. The respect that is shown in the interaction between two people of equal power, or even unequal social status. One may be young, one may be older; they may be two married people, or two single people who are there by reason of responsibility or money. That's the general characteristic, framework of the general feeling. So, why don't we get into how you say it, how it comes out.

How would you say it? How each one of you would say it, showing that respect that you are showing, experiencing the feeling of awe, and the feeling of respect for the person with whom you are talking? A feeling as if you are the one who's being referred to as "Don Juan", or Gabriel or Cristobal or Doña. "Doña." Doña Ana. Doña María.

There're two of you involved. And very, very, very often in an interaction between people when they first meet, people who know each other, there is chit-chat, "conversaciones mimutas." In going into a "conversación mimuta" it can be the household, the boyfriend, wife, girlfriend, amigo, amiga, whatever is news; it could be school,

whatever. Bits and pieces of one's life are exposed in the initial conversation. We'll find this kind of intertwined.

Those of you who are going to Mexico will run into this, those of you who have been to Mexico or a Latin American country, or exposed to a Latino country, in the United States, abroad, anywhere, will have either experienced this or will have noticed, felt something of an undercurrent. This is the kind of thing we are talking about here, when two people meet. It can also occur in meetings of more than two individuals.

But it's a feel; it's a transaction that's very much ingrained in Cultura latina. Buenos dias, Don Luis, ¿Cómo está Usted?

"Buenos dias, Don Jorge, muy bien, gracias. ¿Cómo está su familia?"

There you go, "Cómo está la familia?

"Todos estamos de bien de salud, gracias. ¿Y por su casa, cómo están?

"Todos están bien, gracias. ¿Cómo está su esposa?

"Está muy bien, gracias.

"Saludos a ella. Saludos a ella."

Remember this word, "gentileza, gentileza." What is being done here is exacting the intent, the meaning of that word, "gentileza". It's a feeling of kindness between people who are not exactly familiar with one another but are known to one another in an exchange with that kind of familiarity in greetings. It is <u>how</u> it is done; that is gentileza.

Let's run through emotionally and verbally within ourselves this same thing, as well as do the other material. Let's do many of these,

experiencing them, not just reading them. Okay? "BUENOS DIAS, DON LUIS, ¿COMO ESTA UD.?

"Buenos dias, Don Luis, ¿cómo está Ud.? (Students repeating).

"Buenos dias, Jorge. Muy bien, gracias.

"Buenos dias, Jorge. Muy bien, gracias. (Students)

"¿Cómo está la familia?

"¿Cómo está la familia? (Students)

"Todos estamos bien de salud, gracias.

"Todos estamos bien de salud, gracias.

"Y por su casa, ¿Cómo están?

"Y por su casa, ¿Cómo están?

"Todos están bien, gracias.

"Todos están bien, gracias.

"¿Cómo está Ud., Don Juan?

"¿Cómo está Ud., Don Juan?

"Muy bien, ¿Y Ud.?

"Muy bien, ¿Y Ud.?

"Bien, gracias.

"Bien, gracias.

"¿Cómo está su esposa?

"¿Cómo está su esposa?

"Estamos bien, gracias.

"Estamos bien, gracias.

"Saludos a ella.

"Saludos a ella.

"Señor Sosa, now. ¿Cómo está Señor Sosa?

"¿Cómo está Señor Sosa?

Ah, here's another kind of feeling. Here's another kind of feeling, "Ah ¿Cómo está Señor Sosa?! ¿Cómo está Señor Sosa?" Apparently the man is appreciated, respected. Somehow the speaker wants to impress that person. "¿Cómo está Señor Sosa?" Let's try it. "¿Cómo está Señor Sosa?"

"¿Cómo está Señor Sosa?

"Bien, gracias. ¿Cómo está Ud.?

"Bien, gracias. ¿Cómo está Ud.?

"Excelente, gracias.

"Excelente, gracias.

"¿Cómo le trata la vida?

"¿Cómo le trata la vida?

"Bastante bien, ¿y a Ud.?

"Bastante bien, ¿y a Ud.?

Ah, here is an elusive answer, "Bastante bien. Bastante bien" could either be, "I'm saying 'Bastante bien' because I really don't want to reveal how I'm really feeling." Or it could actually be "Bastante bien," very good. "Bastante bien. ¿Y a Ud.?

"Excelentamente, de verdad.

"Excelentamente, de verdad.

And here is the double emphasis, "Excelentamente, de verdad. Buenas tardes, Doña Cármen.

"Buenas tardes, Doña Cármen.

"Buenas tardes, Don Fernando, ¿Cóma está?

"Buenas tardes, Don Fernando, ¿Cómo está?

"Muy bien, ¿y Ud.?

"Muy bien, ¿y Ud.?

"Bien. ¿Cómo están por su casa?

"Bien. ¿Cómo están por su casa?

"Todos bien, gracias. ¿Y por la suya?

"Todos bien, gracias. ¿Y por la suya?

"Bien de salud, gracias.

"Bien de salud, gracias.

Notice how the emphasis is on health. Health is something that you mention time and time again, in that kind of interaction. In a formal greeting interaction, that's part of the chit-chat that you'll run into. " Cómo está" "Muy bien, gracias." The thing is that when you can watch interactions from afar, whenever you have the opportunity, watch it. Watch what happens, how people interact in that type of situation. In two out of three you'll probably find that weather, health, and the family are either mentioned in that order, or first somehow in the conversation. Okay? And it's always woven into the conversation.

Now they may go on to something else, but it's kind of a starting point. It's an ice-breaker. "Buenas noches, Don Joaquin."

"Buenas noches, ¿Cómo le va, Don José?" Listen, listen. "Buenas noches, Don Joaquin." "Buenas noches, ¿Cómo le va, Don José?" Two equals, two equals. "Muy bien, gracias. ¿Y Ud.?"

"Ja! Considerando el costo de vida, bien."

"¡Ha, si? me alegro mucho."

"Muchas gracias." Now here are two people who are apparently equal to one another in social status, maybe money. How they're addressing one another implies that. The way they are talking to one another, it conveys

that.

Listen again, "BUENAS NOCHES, DON JOAQUIN.

"BUENAS NOCHES, ¿COMO LE VA, DON JOSE?

"MUY BIEN, GRACIAS, ¿Y UD.?

"CONSIDERANDO TANTO DE VIDA, BIEN.

"¿HA, SI? ESO ME ALEGRA MUCHO.

"MUCHAS GRACIAS. ESPERO QUE TODOS ESTEN BIEN." Notice that kind of roughness, or toughness or the exchange. It's like, "Let's get it over with quick, as soon as possible." There's a certain finesse about it. Maybe it's being conveyed now, maybe it's not. But it exists. It is there. When you experience or watch a conversation like this one with someone, perhaps you'll notice. Here, let's go through it together, "Buenas noches, Don Joaquin.

"Buenas noches, Don Joaquin.

"Buenas noches, ¿Cómo le va, Don José?

"Buenas noches, ¿Cómo le va, Don José?

"Muy bien, gracias. ¿Y Ud.?

"Muy bien, gracias. ¿Y Ud.?

"Considerando el costo de vida, bien.

"Considerando el costo de vida, bien.

"¿Ha, si? me alegra mucho."

"¿Ha, si? me alegra mucho."

"Muchas gracias. Espero que todo esté bien."

"Muchas gracias. Espero que todo esté bien."

"As we're going along, try to process and store these tidbits of situational phraseology, okay? Because these are something you can use.

given a situation that you can recognize in your own head as being familiar. Now you may find yourself in real, actual situations which we can create here, providing that we have people who are from a Spanish background, which we may get. But the idea or the feeling or the general atmosphere is what is important here when you're going through the rituals. You tend to recall things that have happened to you before or things you have learned. Now, there may be a number of situational rituals that you may go through and at those times these very eloquent situations can have this phraseology used in them."

"It's funny, cause a friend of mine who spent a lot of time in the Southwest, meeting a lot of Mexican people, he seems to have picked up this particular style. I noticed that when he came back, that it goes along with a real firm handshake and a real positive, masculine, affirmative way of relating to people. As if, 'I know exactly what I'm doing and I expect you to know exactly what you're doing.'"

"Precisely, precisely."

"There's almost a hardness underneath it: I think that's the first thing that I noticed."

"You're put on the carpet, yes, precisely. And I still have that."

"That's pretty extreme."

"You may not be interested in that yet; it goes against the grain a little. But at the same time, it's a set of transactions that occur between people, it's very useful, it's very good to know and be able to be eloquent in that particular style, although it may not be your style."

"It also seems to be a very old style, isn't it?"

"Alright, yes, there are changes in style in America, too. But the

last to change, absolutely, are the people. And the customs. And yet it can also be very - - let's discover the other side of it as well."

"Chivo."

"Yeah, 'chivo'. Let's go on. 'Buenas noches, Doña María.' 'Hola, ¿Cómo te va, Don Juan?' 'Bien, muy bien, ¿Y Ud.?' 'Muy bien, gracias. ¿Cómo están su gente? '¿Cómo están su gente?' Hey, notice this. Now it's being referred to as 'your people'. This person's probably asking about his family, 'su gente'. '¿Cómo están su gente?' 'Bien, gracias. ¿Y su familia?' 'Todos en buena salud, gracias. Todos en buena salud.'

"'Buenas tardes, ¿Cómo está?' 'Bien, gracias, ¿Y Ud.?' Ah, notice the change in mood here, 'Así, así, y no más.' Remember this answer when you're feeling kind of blah. This can be another cop-out answer. Really, it can be used as a cop-out. Not to really reveal, and yet reveal nonverbally. Okay? You're sending out vibrations and you're sending nonverbal communication that you're not really up to par. 'Así, así, y no más.' Can you try that; try it."

"Así, así, y no más."

"Ray, what sort of connotation does 'su gente' have?"

"'Your people', it could be your family."

"It seems to be kind of funny to be asking, 'How are your people?'"

"Okay, now you have to remember another thing. In Latin America you'll very likely run into an extended family, or a variation thereof, Likewise, in Latino society, here in the U.S. you'll also find that. So whenever two people of different families meet, it is likely that individual A knows half of the family or the relatives of individual B. So it would be impolite for individual A not to ask about this series of

people here that are related to individual B because individual B will probably say to them, 'Individual A didn't ask about you when I saw him.' Seriously, there is a reason for this or a rationale, whether valid or understandable in our own culture or not. There are reasons why questions, seemingly stupid, are asked. '¿Cómo está su gente? ¿Cómo está la familia?' There is a reason behind this, and generally the reason is because it's a social amenity. And yet, it serves a purpose. It's a double-edged message. On the one hand it's meeting a demand; on the other it can also really mean 'I want to know how your familiares are, because I happen to know your sister. And I want to know how she is.'

"Let's take the next section and follow it through. Here is chit-chat for you. Let's make it between Pancho and Juan. 'Buenos dias, Juan, ¿Cómo está?' 'Buenos dias, Pancho, muy bien gracias.' '¿Cómo está la familia?' 'Todos están en buena salud.' 'Ah, eso me alegra mucho.' Aha, novel response, 'Eso me alegra mucho, eso me alegra mucho. Y por su casa, ¿Cómo está?' 'Todos bien. Y mi esposa trabaja ahora.' Apparently it's hard times, hardship. It's a relative situation: there's food on the table. Now, 'Mi esposa trabaja ahora.' '¡Que bueno! Es duro conseguir trabajo. (Conseguir - get, conseguir.) Es duro conseguir trabajo.' 'Eso es tan cierto por ahora. Eso es tan cierto. Eso es tan cierto por ahora.' 'Si, la vida está un poco dura.' 'Y Ud., ¿Qué hace ahora? Y Ud., ¿Qué hace por ahora, Don Juan?' 'Estoy a la universidad.' ¿Ha, si?, ¡qué interesante! ¡Qué interesante!' ¡Que interesante! Pancho here is saying to Don Juan, 'Go on, tell me more about it. ¡Qué interesante!' Juan just jumps in hook, line and sinker. What are they

talking about? 'Trabajo para la universidad ahora.' '¿Sí? Todos los dias?' Leading question again, '¿Sí? Interested, '¿O sí? ¿Ensena todos los dias?' 'Sí, dos horas por dia.' ¿Dónde trabaja su esposa ahora?' 'Pues ella trabaja para el decano. 'Ah, ella trabaja para el decano.' Apparently she's working at the university someplace, for the dean. ¿Ha, si?' He notices it,'¿Ha, si?

"Okay. Aquí, esta es Gracielita. Ah, Gracielita! It's not Graciela anymore, it's Gracielita. Apparently Juan remembered, he knows Pancho's daughter. And there's some kind of affection on Juan's part for his daughter. Now it's not necessarily that Juan is interested in her in a boyfriend-girlfriend type of thing. It's probably a fatherly type of situation, where he's saying, 'Gracielita,' indicating that he knew her when small. Now Gracielita may be a full grown woman, but it's alway's Gracielita. You know it's like your parents. They always kind of look at you as being a young buck. They can't seem to get used to the idea that you're growing up, likewise here. 'Gracielita' is indicating just that. 'Gracielita.' Or Juancita, Panchito, Gabrielito, Ramoncito. Oh yeah, look, my mother still calls me Ramoncito. You bet. That's her way of dealing with reality.

"'Ella estudia en el conservatorio.' ¿Qué está estudiando ella?' 'Pues le gusta el piano.' 'Ah, sí, recuerdo. Siempre le gusta.' 'Sí, y ahora es una buena pianista, una buena pianista.'

"Buenos dias. ¿Cómo te va? BUENOS DIAS. ¿COMO TE VA? (Whispered:) Buenos dias. ¿Cómo te va?

"Bien, gracias, ¿Y Ud.? BIEN, GRACIAS, ¿Y UD.? (Whispered:) Bien, gracias, ¿Y Ud.?

"Excelente, gracias. Dígame, ¿qué noticias tienes de sus hijas? DIGAME, ¿QUE NOTICIAS TIENES DE SUS HIJAS? (Whispered:) Dígame, ¿qué noticias tienes de sus hijas?

"Pues Mona, Mona terminó su master's en psicología. PUES MONA TERMINO SU MASTER'S EN PSICOLOGIA. (Whispered:) Pues Mona terminó su master's en psicología.

"¡Qué bueno! ¿Y Juanita? QUE BUENO! ¿Y JUANITA? (Whispered:) Qué bueno, ¿Y Juanita?

"Juanita engresó a medicina. JUANITA ENGRESO A MEDICINA. (Whispered:) Juanita engresó a medicina.

"Hey! This is a show and tell, and you've got a very proud father who's showing off. And notice the closing, notice the way whoever is playing into this is just feeding, just saying the right thing. And the strokes are almost measured. It's just the same thing as here. There's a certain fluidity here, except that among young people, let's say the younger generation has similar transactions."

"Well, we have our own ways."

"Yes, but they're not the same ones."

"They're more political, and reinforcement-paced rather than this personal relations jazz. Plus, I think our generation is less interested in what you did today, than what you're thinking today."

"Right."

"There's a lot of reinforcement."

"Well, let's run through these. BUENOS DIAS. ¿COMO TE VA?"

"Buenos dias. ¿Cómo te va?"

"BIEN GRACIAS. ¿Y UD.?"

"Bien gracias. ¿Y Ud.?"

" EXCELENTE! GRACIAS."

" EXCELENTE! Gracias."

"DIGAME, ¿QUE NOTICIAS TIENES DE SUS HIJAS?"

"Dígame, ¿Qué noticias tienes de sus hijas?"

"PUES MONA TERMINO SU MASTER'S EN PSICOLOGIA."

"Pues Mona terminó su Master's en psicología."

"¡QUE BUENO! ¿Y JUANITA?"

"¡Qué bueno! ¿Y Juanita?"

"JUANITA ENGRESO A MEDICINA."

"Juanita engresó a medicina."

"FELICIDADES, GRACIAS."

"Felicidades, gracias."

"GRACIAS. ESTAMOS MUY CONTENTOS."

"Gracias. Estamos muy contentos."

"Well, let's go to the informal for contrast here. Let's show contrast. ¡HOLA! ¡HOLA! ¿QUE TAL? ¿COMO TE VA? HOLA, ¿COMO TE VA? Try it."

"Hola, ¿Qué tal? ¿Cómo te va?"

"HOLA, ¿QUE TAL? ¿COMO TE VA?"

"Hola, ¿Qué tal? ¿Cómo te va?"

"¿QUE TAL? ¿COMO TE VA?"

"¿Qué tal? ¿Cómo te va?"

"BIEN. ¿COMO TE VA?"

"Bien. ¿Cómo te va?"

"BASTANTE TIEN, GRACIAS. ¿Y POR TU CASA?"

"Bastante bien, gracias. ¿Y por tu casa?"

"ESTAMOS BIEN, GRACIAS. ¿Y TU VIDA?"

"Estamos bien, gracias. ¿Y tu vida?"

"FENOMENO. ME PASA MUY BIEN."

"Fenómeno. Me pasa muy bien."

"ME ALEGRO MUCHO. FELICIDADES."

"Me alegro mucho. Felicidades."

"MUY GRACIAS. ERES MUY SIMPATICO."

"Muy gracias. Eres muy simpático."

"DE NADA."

"De nada."

" ME ALEGRO."

"Me alegro."

"ME ALEGRO MUCHO."

"Me alegro mucho."

"OH. GRACIAS UNA VEZ MAS."

"Oh. Gracias una vez más."

"SALUDOS."

"SALUDOS."

"When you're about to leave someone, instead of saying good-bye, you can say 'Saludos.'"

"Saludos."

"Like for example, some of you will be leaving tonight. Try this among yourselves. Instead of saying 'Adiós', you can say 'Adiós', but you can also say 'Saludos'. 'Saludos' implies greetings to somebody else. As for example, two people's saying good-bye, 'Adiós, saludos.' Immediately you're going to assume that this person is saying greetings

to this person's family, 'Saludos,' or 'Saludos por su casa' or 'Saludos a su gente.' Very, very important. Remember that.

"Okay, who wants to play out the informal? Anybody want to try? Okay, Juan, anybody else? Yeah."

"Hola, ¿Qué tal?"

"Bien, ¿Cómo te va?"

"Bastante bien, gracias. ¿Y por tu casa?"

"Bien, gracias. ¿Y tu vida?"

"Fenómeno. Me pasa muy bien."

"Me alegra muchísimo. Felicidades."

"Gracias."

"De nada. Tu lo mereces."

"¿Merezco?"

"Mereces mucho. Tu lo mareces."

"Gracias una vez mas."

"Saludos."

"Ay, viejo, ¿Cómo te va?"

"That's the next one!"

"Aha! This one takes an entirely different response. Now we're getting into another area of familiarity. Ay, VIEJO, ¿COMO TE VA? AL PELO Y CON GANAS. Al pelo y con ganas. There's no way in hell that you can translate this directly. '¿Al pelo?' You know what 'al pelo' means?"

"The hair?"

"Right. Y con ganas. With a lot of desires."

"Is it sort of like, 'How are you?' 'Peachy.'?"

"Yeah, 'Peachy', how do you translate that?"

"That's a good one."

"Right."

"Peachy keen."

"Chivo, hermano. Aha! Here's another expression. 'Chivo, hermano or ' Que bueno!' Chivo - - you know what 'Chivo' is?

"Does it mean, 'I'll tell you'?"

"No. Chivo. You know what 'Chivo' is?"

"No, no."

"Chivo is a male sheep."

"Male sheep?"

"Yes, That's what it is! 'Chivo, hermano, ¡Qué bueno!' It's a more sophisticated, familiar way of looking at the world. '¿Cómo va todo, viejo?' This is putting Argentinean in your mind here. Because Argentineans are notorious for doing this kind of thing '¿Cómo va todo, viejo?' Try this. '¿Cómo va todo, viejo?' Sing it, almost sing it."

"¿Cómo va todo, viejo?'

"Aquí va."

"Aquí va."

" Muy bien! Aquí hay otro. This one's from Peru. This one's from Peru. ¿Quiubo, chico? ¿Cómo vas?' ¿Quiubo, Quiubo?"

"¿Quiubo?"

"Quiubo is, 'What was there?' ¿Quiubo? Quiubo is actually a contraction of 'Qué hubo.' '¿Qué hubo?' - - 'What happened?' In Bolivia, Peru, Ecuador, Columbia, and some of the Central American republics you'll also hear this. Now 'Quiubo' is essentially the same as saying 'hello'. You may hear it in Mexico as well. Quiubo."

"Ray, this first one up here, 'al pelo'; is that from any particular country?"

"Yes, Argentina, Paraguay. Now, 'Quiubo, chico, ¿Cómo vas?' 'Quiubo, eh, más o menos, ¿y tu?'"

"We're not used to saying 'Mira' at the end of a sentence. That's an odd expression. 'Cause 'Look' seems like it ought to be at the beginning of the sentence."

"Do you more frequently put it at the end?"

"It can be either way. It's at the end here to make it outstanding or something out of the ordinary. But it can be used either way.

"Let's go on to number two, the introductions. The introductions are just as interesting as the greetings. Listen to this: 'Quiero presentarle al Sr. Sanchez.' 'Encantado de conocerle.' 'El gusto es mío.' This is between two people, 'Quiero presentarle al Sr. Sanchez.' 'Encantado de conocerle.' 'El gusto es mío.' Of course that's a pat answer. If anybody says, 'Este es - - ', you come out with this, whether or not you are really sure that it's really a pleasure to make the aquaintance. You snap out with it. It's second nature. It's like, 'Nice to meet you', or 'Hello, how are you?' 'Fine.' You see you automatically say 'Fine'; it's an automatic response, 'Encantado de conocerle.' 'El gusto es mío.'

"Here's another approach de presentación. 'Permítame presentarle a Don Pancho Garcia Lopez.' And the respondant? Let's see what she does, 'He oido mucho de Usted. He oido mucho de Usted.' 'He oido' again is a verb. Take the whole sentence and use it all together."

"There's one question I want to ask you about these. If you were teaching someone English, you could teach them a lot of phrases like

this, but when they actually go to America, using these phrases would be considered very, oh, how do I put it, very learned, and not very natural. Are these really acceptable phrases, or are they more formalized and more ritualized languages down there? Up here that sort of formalized response would be recognized as a formalized response."

"It would be accepted; not only would it be acceptable, it would also have an oiling effect. You know, you oil the process."

"I guess one of the things I miss in Spanish that gives me the feeling that I'm not really getting down to the essence of the language is the lack of contractions. In English, you don't begin to speak the language fluently until you use a lot of contractions. We don't seem to be picking any up, there doesn't seem to be any in Spanish. And it seems like I'm - - -"

"'Al', there's a contraction for you: 'al'."

"And it gives me the feeling that I'm not really using the language the way they do. If this is the way they really speak, that's fine."

"Yes, yes, this is how it's spoken. Oh, yes. It is spoken with a lot of finesse, there is something elegant, very elegant about speaking Spanish. And also very melodic, and not just melodic, but also earthy. Spanish can be very flowery, it can express a lot of feeling, it's capable of conveying feelings. Feelings of love, particularity feelings of romantic heat. A person who is proficient in a Romance language can grow flowers around a woman's body, or a man's love, or anything in the romantic sense. It's very expressive. Very, very expressive. Also, insults in a language are culturally determined. There's no exception. In this case insults do have a different way in each language.

"But, let's continue with the introductions, 'DON JUAN, ESTE ES EL SEÑOR GARCIA.' 'EL PLACER ES MIO.' Now, you've got a beautiful case of a mutual admiration society there. Hey, the two of you now, exaggerate it."

"It sounds like a TV interview show."

"Exactly, exactly. Good example, beautiful example. The two of you, play it out."

"We do need a third one, there're three people in this one."

"Okay, try it out."

"Don Juan, éste es el Señor Pancho."

"Es un placer de conocerle, Señor Pancho."

"El placer es mío, Don Juan."

"See? Those of you who were watching it, what kind of feeling did you get? Seriously."

"It's almost like, like I was reserving too much. And that sort of reserve wouldn't be standoffish and arrogant."

"That's the next thing, the people. The language tends to reflect their character. Now it's quite easy, it's quite comfortable for us to relate to this language, in terms of our own cultural bag. This would be concretely and I'd say safely certain for us to regard this kind of language as 'homey'. But, put yourself in a Spaniard's or a Spanish-speaking person's shoes, and actually experience, because that's the likelihood of really expressing your feelings. saying, 'Encantado de conocerle.'"

"How much more used is this when you're walking through a party and some guy comes up and goes, 'Hey, how are you?' and walks away before

you can answer?"

"Yeah, when you don't wait for the answer, all you give is the greeting."

"Okay, but that's the context, that's what's happening here. Let's transport ourselves into another framework."

"As you mentioned before, Ray, the handshake has a lot to deal with Spanish people. Now take my Spanish teacher, her husband is from America; he came and talked to us one time. And the first time he walked in the house, her dad got up and gave him a good handshake. And that's the first thing you do. You know when you're going to shake hands with someone, you do, 'Ahh - -', and there's a definite tone in your voice."

"That's right, you're out to make an impression. Somebody made that comment, did you? It's an impression, okay? It's not putting somebody on; it's natural, it's kind of ingrained. I remember doing that, and I still do it. Where the grip is strong and you're out there to say, 'How do you do?' '¿Cómo estás? ¿Cómo te va?' Try to get yourself in that frame, see how, see what it does for you."

"Like me, I'd like to practice it just for its own sake, beyond the use of the language. I enjoy doing it, hearing it for its own sake."

And that was the end of the review phase. What followed was the introduction of new material in an active presentation phase. Afterwards, a 40 minutes passive seance took place; verbal material was presented with breath holding and pacing in rhythm with slow background music.

The last hour was spent in Spanish charades and games; students

acted out character bits with others having to guess who was impersonated. This fun-and-games practice concluded the day's work of four hours.

I. RESEARCH REVIEW.

This section will review research literature dealing first with applications of suggestive-accelerative learning in the classroom or suggestopedia, and also will include a review of learning research articles where the content applies to suggestive-accelerative learning. The subject matter thus will be school subjects, typically foreign language, but also other school subjects and then review of related research.

A. Foreign Languages.

Lozanov (1971) reported on the learning of foreign languages and whether the foreign languages were learned with significantly different rates for the various languages concerned. Of approximately 1600 to 2,000 words per foreign language, he reported these figures: 95% of the new words memorized on the average for German, 96% for Italian, 94% for English and 92% for French. There were no statistically significant differences among these average percentages; he concluded that foreign languages could be learned uniformly well and easily with suggestopedia.

Lozanov (1971) also reported on the process of forgetting after suggestopedic instruction. The forgetting rate rose slowly from 3.9% when students were tested 24 hours after the instruction session to 5.7% 72 hours afterwards. This was contrasted with Ebbinghaus' classical study where 44% of nonsense syllables remained in the memory after one hour and only 28% were remembered 48 hours later. It appears that vocabulary words learned with suggestopedia are remembered considerably longer than nonsense words (with which vocabluary words in a foreign

language initially might be compared).

Lozanov also reported on retention as a function of time after having taken a suggestopedic language course, 88% retention up to six months later and a gradual drop to 57% retention 22 months later without any intervening use of the language. Further it appears that forgetting after suggestopedic training may be a linear function of time rather than a logarithmic function.

Lozanov (1971) also reported on the learning of two lists of 100 Hindi words translated into Bulgarian. The two groups of words included words with the same number of syllables and proportional number of nouns, adjectives, etc. One list of 100 words was given the first day of study in the course and the other list of 100 words was given after the last suggestopedic day. In the beginning of the course, students learned 34% of the words correctly and 50% of the words after the last suggestopedic session. This difference was significant beyond the .01 level. The students had improved in learning to learn.

Next we come to some U.S. research. Bordon and Schuster (1976) started experimenting with the Lozanov Method in 1972 and conducted several preliminary pilot projects in teaching Spanish over the course of two weeks to one month to college students. Results were so encouraging that the study was extended to teaching Spanish at the University as part of a regular section of beginning Spanish. Schuster (1976) reported that the experimental section of Spanish was obtained by the expedient of telling the class of students the first day that they had just volunteered for an experiment in learning Spanish with a special method and that any student who did not wish to be included could transfer to another section

if he/she wished. No student left at that time. For comparison, two other sections of beginning Spanish taught the conventional way were used as controls. In the regular class, students attended class four hours a week plus a two-hour lab once a week. In the special Spanish Section, students attended one of two available two-hour sessions just once per week. This single two-hour session per week combined both lecture and laboratory aspects for learning Spanish. The Lozanov method was used in its limited form as the author then knew it in the single two-hour session per week. The results at the end of the quarter showed that on the common lecture exam for all three sections that there were no significant differences, that the experimental group had achieved an amount of Spanish comparable to that in the conventional comparison sections. Similarly on the laboratory exam in oral comprehension, the experimental students did insignificantly better than the students in the comparison sections. Thus the students in the experimental section learned the same amount of Spanish but in about one-third of the amount of time taken in the comparison groups.

Bordon (1976) conducted two Spanish classes consecutively in the summer of 1975 using the Lozanov method of suggestive-accelerative learning and teaching. A pretest-postest design was used with no separate control group for comparison. Each class was conducted for four hours a day, five days a week for two weeks consecutively. The author had attempted to collapse two full college years of Spanish into these two weeks , approximately a ten to one compression. The gains of the students corresponded to somewhat more than a full year's achievement of Spanish in the two weeks, approximately a seven to one speed-up. It should be

noted that there was no separate comparison group in this case. However, the achievement test used in this case had been used before and comparison with previous norms was made, indicating the approximately seven to one gain or increase in time efficiency in learning the language.

Philipov (1975) used suggestology in teaching Bulgarian to college students. She compared six subjects who learned Bulgarian in 120 hours with ten subjects learning Russian in 360 hours over an entire college year. At the end of one quarter (120 hours), her six Bulgarian students were judged by two separate raters as being significantly more proficient in the use of Bulgarian than were the ten Russian students who had been studying for a whole year. It should be noted that this procedure is somewhat suspect as her comparison students really had not been learning Bulgarian; they were a "randomly selected" group of students learning Russian. The details of how they were selected were not given. In spite of this caution however, her results in general support the claims of Lozanov, that it is possible to teach foreign languages at least three times more rapidly than with conventional methods. Her dissertation covers the procedural details in teaching Bulgarian.

Kline (1974) applied what he knew initially of Lozanov's work to the teaching of Latin. He and his wife worked as teachers with 24 students from Grades 9 through 12 for five weeks. The teachers used the Nature Method Latin Text with a musical background; this was first read to the experimental group with the attention of the students. Then the group relaxed and the text was repeated with a musical background. Students had been taught to use controlled mental relaxation with the

Volpe Relaxation Technique. The Nature Method Text introduces a new word in such a way that its meaning is made clear by the context in which it appears. Words are then reused often enough so that they quickly become familiar. Many more words of text are used to introduce new vocabulary than is customary in other foreign language courses. Thus a student can relax and allow himself to become familiar with the sounds of the words and gradually absorb their meanings.

By the end of the five-week period of studying Latin for three hours a day, Kline (1974) reported that the average student had a vocabluary of approximately 500 words whose meaning they could recognize. The vocabulary covered was about 100 words a week with no homework. The majority of students retained about 95% of the words, but the poorest retained only about 50%. Lozanov reports a vocabulary acquisition of about 1000 words in six weeks of three hours a day instruction. Thus the Klines felt that their vocabulary achievement was approximately half of Lozanov's. However, Lozanov worked with highly motivated adults, experienced language teachers and perfect attendance records. Kline's students were poorly motivated, many of them being on the borderline of being highschool dropouts, many of them with past records of consistent failure and the teachers themselves were inexperienced in teaching the language. Nevertheless for his subjects, Kline felt that his students had learned appreciably more Latin than they would have with previous conventional methods of teaching the language.

Wolkowski (1974) reported on suggestological research by Bulgarian scientists. He reported on the first international symposium on suggestology from June, 1971, at which people from language learning

centers in Leipzig and Berlin reported 92% retention for 3,000 words taught and used in context after 30 days of teaching four hours a day for Russian, French and English lessons. He also reported on many of the other details already given above.

Racle (1975) reported on the teaching of French to civil servants in Canada with considerable success. While again no separate control group was available, results over several classes were quite encouraging and convincing. In the opinion of the writer, the students learned French much faster and with greater achievement than is typical for the twenty-two day period the students were enrolled in the course.

Smirnova (1975) reported on preparing a one month foreign language suggestopedic course as well as a follow-on second month specialized language course to train students in vocabulary in their own field of specialization. Students were taught suggestopedically in English, French and German, and were compared with students taught in the conventiona way. Typically, the suggestopedically trained groups learned approximately three times as much vocabulary with about 90% retention as compared with the control groups taught conventionally. There was some attenuation of these differences as many students in the comparison groups tried to learn the dialogues of the suggestopedically trained students. After two month's effort students were able to read newspapers as well as work within their own specialized fields in the foreign language.

Kolarova and Balevski (1975), reported on working with neurotically anxious students, students bothered with scologeny or fear of academic failure. Two outpatient groups were used, one of which was given systematic

drug treatment with tranquilizers whereas the experimental group was given suggestopedic instruction in a foreign language and only rarely tranquilizers. Both groups of students had an indifferent attitude initially toward their university work, which they felt was torture. The students suffered from neurasthenia with fear and dread of examinations being dominant. The suggestopedic language course took 22 days, four hours a day, in groups of 8 to 12 students. As a result, the suggestopedic instruction turned out to have a favorable influence on the neurotic students. Suggestopedic instruction in foreign language clearly turns out to be a form of psychotherapy for scologenic students!

Novakov (1975) analyzed the linguistic speech output of Bulgarian students learning a foreign language, English, French or German. The purpose was to see whether students merely parroted back the language they had learned in the suggestopedic instruction, or whether they were creative and were able to rearrange and generate new speech patterns in the language lab that they had not heard in the previous class. Novakov found that there was a high percentage of new thoughts (89%) and of newly formed sentences (93%) that did not exist in the previous class materials. Thus the author concluded that the speech output of students suggestopedically trained is highly creative and that students generate their own ideas in speech rather than merely parroting back what they had heard or learned.

In summary, these studies show that suggestive-accelerative learning of foreign languages has several advantages, increased learning efficiency, long retention and improved mental health.

B. Non-language Studies.

In this next session we are going to discuss the application of the Lozanov technique to school subjects other than foreign language.

Lozanov (1971) reported that in addition to having used the method with teaching foreign languages, that he had also used the method with the teaching of Bulgarian language itself for Bulgarian students, literature, mathematics, physics and singing. The results were positive for the students. Often not only the specific subject matter achievement was accelerated, but also general school results improved along with a feeling of self-confidence and improved health. Of 91 groups studied for a total of 1,129 students, only 34 students had achieved less than 80% of the material presented them, and none less than 60%. Absenteeism, when present, resulted in under 80% course achievement. The number of students who dropped the course for personal reasons, business, or unknown reasons was 78. These figures show a negligible percentage of students dropping out, or failing in all of these courses.

In a more recent article, Lozanov (1975) reported on the use of suggestopedia in primary schools in Bulgaria. The purpose was to study the application of suggestopedia to teaching beginning reading and mathematics in a controlled fashion. The study was done in the academic school year 1973-1974 with two comparable large schools in Sofia and with two small comparable village schools in rural Bulgaria. The school students were equal in achievement at the start of the school year as measured by pretests in reading and mathematics. However, at the end of the school year the experimental school students (both urban and rural) had a higher reading skill and a better understanding than did students

in the control schools. In mathematics the experimental students were able to solve most of the test problems at the end of the year whereas very few students in the control schools could. These differences were highly significant. Lozanov also reported (1975b) that he was able to teach the entire first year's course work in three and one-half months in these schools and had to fill in a whole year's teaching of English as a foreign language to the students, then finally had to fill in with teaching the first year of German to these students so that the students would have something to do in the classroom at the end of the school year!

One of us (CAG) has been experimenting with teaching eighth grade mathematics in the public school with the Lozanov system with considerable success. While objective test data are not available to support the contention, there was a marked change in the attitude of students that was noticeable not only to the teachers teaching the eighth grade math class but also to other students and other staff teachers as well. The difference in attitude was that in this depressed socio-economic area, the students in this class were attentive, interested in learning mathematics and were doing so. In contrast, the same students in other classes were inattentive and not interested in learning other subject matters. The same person this year is teaching ninth grade science with similar results. Objective test data will be analyzed. Preliminary results indicate an objective support of the contention that ninth grade science can be taught with higher achievement with the suggestopedic approach than is done currently with other methods used in the same school system.

Another author (DHS) recently finished teaching an introductory

statistics tutoring course with the suggestive-accelerative teaching approach. No separate comparison group was available as a control, but limited before and after data were available. On the statistics pretest, the students scored essentially zero. They were not able to perform any of the statistical operations taught in the course. Four out of the eight students involved took the final exam voluntarily whereas the other four had other time commitments. All four students had positive attitudes about the course. Three out of these four students passed the course, and the attitude of the one student who failed the final exam is illuminating. She stated emphatically, "If you give this course again, I would like to take it." She felt that she had been able to learn something about statistics and suggestopedia had held hope for her. It should be noted that all of these eight students were highly anxious originally about the statistics course since it was required for their graduate program. They had all been dreading it and felt that they would have a very difficult time learning the course. But a typical student comment as they left each evening was, "I felt I really knew what was going on tonight. I understand statistics." Thus the course was a partial success, but not complete success, in the sense that the author had originally hoped. But then it should be repeated that these students had all been dreading statistics and had been uniformly fearful that they would be unable to pass the course.

C. Learning Research Studies.

At this point it's appropriate to hold a general review of studies investigating the variables that influence learning and teaching, particularly those variables discussed in this manual.

There are several basic reviews that need to be brought up first. Jenkins (1974) brings in a new theory that appears to have considerable validity for integrating the facts about variables that influence memory. The basic concept in his new approach is that contextualism is important, that is, events are primary and that the quality of the events themselves determines what possibilities exist for memory. It is the context or background that surrounds the events that is important rather than such things as associationism, one of the older major theories of memory. Whereas the associationist finds that word associates or images are important in predicting recall of individual words, the contextualist says that may be true for words and word associates, but don't try to predict memory for sentences the same way. And then in sequence the associationist finds that grammatical features are predictive of how sentences are remembered. But the contextualist again says these features are not necessarily the most relevant variables for understanding sentences in the larger context of a paragraph and so it goes. The contextualist explains memory from the top down rather than from the bottom up. That is, it is oriented towards the event rather than the supposed machinery behind the memory.

We point out that suggestive-accelerative learning uses the learning environmental context, but with a consistent, integrated fashion for both the verbal and non-verbal planes.

Two books by R. E. Ornstein provide good background here. Ornstein's book (1972) is useful in getting an idea about the complete functions of the brain, techniques for self-regulation and an extended concept of man (and women) as a framework for suggestopedic teaching.

As a book of readings, Ornstein's publication (1973) provides us with several good sources for conceptualizations useful in forming ideas for suggestopedia. See the following articles: Deikman (#6), William James (#12), Kapleau (#19), Rahula (#20), Wallace and Benson (#22), Luce (#38), and Jung (#39). These articles are not going to provide us with a cookbook formula for effective suggestopedic understanding; rather, they will give us a good theoretical feeling for phenomena behind suggestopedic learning.

Next McKeachie (1974), reviewed current instructional psychology to deal with four different aspects of research in this area, the learner and his associated variables, the teacher and style, teaching methods and technology and last, objectives and content such as feedback and reinforcement. He goes on to review studies in all of these areas. From the articles reviewed he pointed out that the Rosenthal-Pygmalion effect is far from confirmed in all cases. There are some research studies that have shown that the expectancy effect does not hold in certain classrooms. Claiburn (1969), Fleming and Antonen (1971) and Jose and Cody (1971) failed to corroborate the Rosenthal-Pygmalion Effect. However, the studies have not completely discredited the classroom expectancy effect, only that it was not confirmed in these cases. Thus expectancy may need to be re-examined here in the context of suggestopedia also.

The use of images is definitely helpful in learning. Johnson-Laird (1974) discussed the literature that imagery is a highly potent mode of representing verbal materials. Particular situations are likely to inhibit the use of imagery however, and certain individuals are likely

to be incapable of forming sensory images. Nevertheless imageability seems to be an important variable. Atkinson (1972, 1975), discussed his research in vocabulary learning with what he calls the "key word method." This method divides vocabulary learning into two stages, the first stage requires the subject to associate the spoken foreign word with a key word which sounds like the emphasized or accented syllable of the word to be learned, this is associated quickly because of accoustic similarity. A second stage requires the student to form a mental image of the key word's interacting with the English translation; this is like a paired associate procedure. This method is very effective in helping students learn foreign language vocabulary. Day (1971) compared the use of implicit versus explicit cues in pegword mnemonic techniques. Her results suggest that imagery mediation is approximately equal to verbal mediation and both of these in turn are superior to no mediation whatsoever in learning vocabulary. She suggested that organization offered by the mnemonic was its facilitating factor. Aiken (1971) found that the use of mental imagery was superior to rote sentence memorization, but that the use of mental imagery in recall cannot be reduced entirely to linguistic mechanisms.

Stress is generally felt to effect learning in an inverted U-shaped relationship. For instance, Lipsitt (1963) reported a study with fourth grade children in an auditory learning task. Both easy and hard tasks were learned, subjects were either stressed by time pressure or were not. A significant stress by difficulty interaction occurred, supporting Spence's theory concerning the joint effects of complex learning of drive and interstimulus generalization. In this theory, mild

stress as compared with no stress is felt to be motivating and subjects are alerted to environmental perception. For instance, Levonian (1966) reported that when high school students had a skin resistance decrement (indicating anxiety and environmental attention) just before material that the students learned, that material was learned better than when they had been presented with material which did not produce a skin resistance decrement. (This study did not provide for extreme anxiety or a high degree of stress.)

The above studies are typical of many studies reporting that mild stress in general facilitates learning. In contrast, suggestology takes the opposite view, that relaxation and lowered anxiety aid learning.

McKeachie (1974) reviewed the effects of learning anxiety on the learning itself. Anxiety and stress interact as more anxious students learn familiar material better than less anxious students when under stress. However, the opposite situation occurs with more difficult materials, that is difficult material is learned better by less anxious students in a non-stressful condition. How to help highly anxious students has been the subject of some research. For instance Sarason (1972) reported that highly anxious students could be helped by reassuring instructions preliminary to the learning task.

Relaxation appears to be an important variable to consider in connection with anxiety and task difficulty. Straughn and Dufort (1969) did a study investigating the interaction of task difficulty, relaxation and anxiety level during verbal learning. They found considerable interaction, namely that highly anxious subjects showed a fast (short) reaction time whereas low anxious subjects used a longer time to

state condition did not provide significant results. However, it did provide for slightly improved learning when used in isolation rather than coupled to the other treatment variables. Probably the reason is that it was difficult to maintain oneself in the alpha state and do imagery or recall.

Next we need to review briefly studies concerned with learning and hypnosis. Astor (1971) pointed out that there is a considerable parallel between programmed instruction and the hypnotic induction process. There are graded suggestions of small steps in both. The subject actively has to want to co-operate in both. Immediate praise and confirmation are used in both, and the material is individualized or paced to the speed of the subject in both. In addition, the subject is frequently tested in both programmed instruction and hypnotic induction.

Barber and DeMoor (1972) reviewed the variables felt to be important in hypnotic induction. They felt that there were four important antecedent variables, response to test suggestions, trance appearance, changes in body feelings and reports of having been hypnotized. Nine variables were defined as facilitating suggestibility: defining the situation as hypnosis, removing fears and misconceptions, securing co-operation, asking the subject to keep his eyes closed, suggesting relaxation and sleep, maximizing the phrasing and speaking of suggestions, coupling suggestions with naturally occuring events, stimulating goal-directed imaging and preventing or reinterpreting failure.

Since suggestibility is so important in the Lozanov process, a brief review of studies relating to hypnotic susceptibility are in order. Engstrom et al (1970) reported that hypnotic susceptibility and operant

alpha rhythm were positively related both before and after subjects had received alpha training. Wickramasekera (1971) similarly reported that electromyographic feedback training in relaxation also facilitated hypnotic susceptibility. Galbraith et al (1970) also reported a relationship between hypnotic susceptibility and specific brain wave studies. While the alpha brainwave state facilitated hypnotic susceptibility to some extent, the theta frequency (5 to 8 Hertz) facilitated susceptibility even more. Morgan et al (1974) reported that highly hypnotizable subjects showed significantly more alpha whether they were hypnotized or not. In addition, the highly hypnotizable subjects also showed higher alpha amplitude suggesting that the overall production of alpha may be related to the particular cognitive style characteristic of the person who can experience hypnosis. Rosenhahn and London (1963) studied relatively susceptible and relatively unsusceptible students to hypnosis in a nonsense learning test. A significant interaction resulted such that hypnosis facilitated the performance of the relatively unsusceptible subjects but it impaired the performance of the very susceptible subjects.

In an early exploratory study by Schuster (1972), several different types of suggestions and relaxation techniques were used as treatments while teaching Spanish words. These treatments were as follows:

1. Conventional learning control: Subjects were instructed to "learn anyway you can."

2. Sensory experience emphasis: Subjects, under this condition, were asked to experience the words as fully as possible. See them, hear them, taste them, feel them or experience them as fully as possible.

react. The effect of relaxation was greater for the high difficulty list than the low difficulty list. And relaxation before learning was superior to relaxation before recall which in turn was superior to no relaxation in the effects on verbal learning. In a similar vein, Cheney and Andreasen (1972) investigated relaxation, tension and neuromuscular control in mental performance. They reported that subjects taught progressive relaxation techniques to control neuromuscular tension performed significantly better on the final test than did the controls.

Biofeedback and alpha brain wave learning also have a potential for helping people to learn. Nideffer (1973) provided an excellent review for alpha brain waves and their potential for human development. He reported one study that alpha learning promoted the retention of material far exceeding normal expectation. This particular study needs repeating. Budzynski (1973) reviewed some possible applications of biofeedback-produced twilight states. Also he reviewed the Russian sleep learning researches and reported that learning to learn during sleep is important. Aarons (1976) also reviewed the studies on sleep learning, both by Americans and Russians. Typically American studies have shown that sleep-assisted instruction (SAI) is not effective, whereas the Russian studies tend to show that SAI is effective. There are two major differences in the way the Americans and the Russians have gone at this, differences that may account for the differential results. In general, the Russians have studied sleep learning only when the subject has been going to sleep or waking up, that is, during the transition period. In addition the set-up, the suggestions and the preparation of the subject before the learning is attempted have been done by the Russians and not

by the Americans. Thus the individual set up, motivation and presentation of material only during the transition period are felt to be important variables. And of course, the motivation, suggestibility and the mental state are variables that are quite important in suggestopedia as well. Landfield et al (1972) reported that learning after electric shock in rats was correlated positively with the theta rhythm (a relatively slow 4 to 7 Hertz rhythm) in rat EEG. Thus theta may facilitate learning as Lozanov implies during the passive phase of suggestopedic presentation.

In an exploratory experiment Schuster (1973) investigated the effects of the alpha state (relaxed but alert), indirect suggestion and word association techniques on learning rare English words. Subjects were trained to produce the alpha state at will through use of biofeedback devices. Early Pleasant Learning Recall was used as the indirect suggestion treatment. Subjects were then asked to make unusual associations between rare words and its common synonym in an attempt to enhance memory function. The eight trained subjects were presented very carefully screened word lists to learn which were previously recorded on tape.

Students were asked to indicate if they already knew a rare word from the list of twelve so another could be substituted. Since this was a subjects by treatment design, all subjects took all possible treatments (conditions).

The main effect of unusual word association was very significant ($p < .01$). The interaction between suggestion and association was significant in that subjects did better when asked to make unusual association and recall a pleasant early learning experience. The alpha

3. Preliminary physical exercise: Subjects were given five minutes of Yoga type exercises prior to the teaching lesson. Exercises such as bend-overs, side bending, back bending and wave of tension were used.

4. Zen breathing: Subjects were asked to attend to their breathing for five minutes prior to the Spanish lesson.

5. Zen breathing plus learning suggestions: Besides attending to breathing, it was suggested that the subjects will find the words pleasant and easy to learn and remember.

6. Early pleasant learning recall: The student is instructed to return to a pleasant early learning experience before learning was impaired. Subjects are asked to re-experience this fully.

Each experimental group was taught six lists of twelve different words that were carefully chosen so as to be of equal difficulty. This study was a subjects by treatment analysis of variance design with six different subjects as replications.

The results showed the main effect significant beyond the one per cent level. Early Pleasant Learning Recall produced retention of 37 per cent better than the reference technique, and the Sensory Experience technique was 14 per cent better than the reference (Learn any way.).

This study was repeated (or replicated) another time. Results were the same: the Early Pleasant Learning Recall technique (as indirect suggestions) produced the best learning, followed closely by the Sensory Experience technique (imagery). The conclusion is that both techniques help learning as part of the suggestopedic bag of tricks.

Bordon and Schuster (1976) investigated the influence of the following Lozanov components with college students:

1. Suggestion --that learning was easy and would take place.

2. Rhythmic breathing -- or breathing synchronized with presentation of material.

3. Music -- with which breathing and rate of presentation were also synchronized.

This study was a between subject full factorial analysis of variance design using the above described treatment variables singly and in combination. A no treatment cell or control group was included. All paired Spanish-English stimuli were presented orally and visually at a rate of one pair every four seconds. The criterion measure was the number of words remembered correctly in a list of 50 words.

All training sessions were followed by an immediate test of acquisition; a long range test of retention occurred six weeks later. Data were analyzed by the number of correct responses using the analysis of variance. The results indicated that the suggestion easy learning showed a 60 per cent improvement over the no suggestion condition. The synchronized breathing condition showed a 47 per cent improvement over the non-synchronized breathing condition, and the orchestrated music condition showed an improvement of 25 per cent over the non-orchestrated presentation.

The best condition, however, was the combined treatments of synchronized breathing and orchestrated music which resulted in 78 per cent better immediate acquisition than the non-synchronized and non-orchestrated presentation condition.

As with immediate acquisition results, the main effects of the three treatment variables were significant ($p. < .01$) in the case of long range

retention. The triple interaction term was also significant for retention but not for immediate acquisition. When no suggestion was given, synchronized breathing and orchestrated music interacted with favorable results but the treatment seemed to fade somewhat when combined with suggestion. Clearly these three variables interacted cumulatively as one would expect suggestopedically: the best learning resulted when all three variables were present.

Next we come to several studies that deal with the transfer effect or generalizability of effects for students who have undergone suggestopedic instruction. Noncheva (1975) reported on the improvement of mental capacity of students who had learned a foreign language with suggestopedia. Noncheva used criterion tests of mental arithmetic and letter substitution. From pretest to postest, the students who had undergone suggestopedic training in foreign language showed higher speed and accuracy in their mental work than they had at the beginning of the course. In other words, students as a result of suggestopedic instruction in foreign languages were more capable in other areas as well. Balevski and Ganovski (1975) reported on research dealing with the relative ability of 100 students who had gone through a suggestopedic foreign language course to learn different parts of speech, mainly nouns, adjectives, verbs and other parts of speech. The students were most successful in learning nouns, then adjectives and verbs and were poorest in memorizing adverbs and prepositions. The capacity of the students increased significantly from the start of the course to the end of the course; they were able to remember more words overall correctly at the end. Ganovski (1975) conducted a study to investigate the effect of

the suggestopedic method on learning different parts of speech before and after suggestopedic training. The effect of the suggestopedic course on short term memory for school children was quite favorable: the average number of correctly translated verbs increased by 30% while the average number of correctly translated adjectives more than doubled. In summary, suggestopedic foreign language training produces some beneficial but incidental improvement in mental capacities.

A last variable of importance is that of suggestibility itself. Lozanov (1971) reported that the suggestibility of students at the end of a suggestopedic course was significantly less than it was at the start of the course. This finding held in spite of the fact that suggestion plays a very important part in the effectiveness of suggestopedia. Mankovskii et al (1975) investigated the effect of age with a suggestibility test. People were grouped by three ages, 18 to 25, 60 to 74 and 75 to 96. The suggestibility test had three components; writing a word or phrase, smelling a tube of distilled water and the body sway test. There were several age differences. Adults and old people were more likely to write down a sentence using a suggested word or phrase than young people, and old people also were more likely to smell a specific smell in a tube of distilled water than adults or young people. Old people, however, show a decreased flight of fancy and imagination than younger people. Practically none of the age differences were very marked; accordingly suggestopedia works at all age levels.

D. Research Review Summary.

In this research review, we have tried to deal briefly both with classroom and laboratory studies. In general, the classroom studies are

very encouraging, with gains of 3:1, 5:1 or more vs. the conventional classroom being typical. The weight of this evidence shows that suggestive-accelerative learning does work and works well.

The picture concerning the "why" and "how" of suggestive-accelerative learning is hazy and incomplete. The research review shows that we know many of the details of methodology, but many more details are missing. The studies reviewed here investigated only one or a few important variables at a time in combination. What is needed are huge analysis of variance studies dealing with the simultaneous combinatorial effects of six to twelve independent variables. These are not small, easy tasks!

Here is a list of the independent variables the authors feel are important in suggestive-accelerative learning and teaching:

1. Suggestive positive atmosphere,
2. Early pleasant learning restimulation,
3. Sex of student,
4. Age of student,
5. Ability level of student,
6. Imaging ability of student,
7. Self-generated vs. instructor-presented images,
8. Sensory experiencing of didactic material,
9. Preliminary physical relaxation,
10. Preliminary mind-calming,
11. Chronic activity level of student,
12. Chronic anxiety level of student,
13. Music orchestrated with presentation,
14. Breathing synchronized with presentation,

15. Active presentation style,

16. Image reenactment during passive phase,

17. Integrated lesson themes,

18. Suggestively speeded practice,

19. Instructor skill and training,

20. Instructor empathy and support,

21. Practice (snowball) effect.

With the above variables under investigation, these questions need answering: What is th[illegible]est sequence (or sequences) in which to use these techniques? For instance, should passive presentation precede active presentation of material? Once students are learning with all these techniques, which ones can be dropped out? Is it true, as the authors feel, that the essential core is ability to concentrate and use associative imagery - and self-confidence in an established learning skill? Isn't this what a memory genius does naturally?

Answers to these questions will arrive only with much effort, but they are sorely needed to continue and optimize the bright promise of suggestive-accelerative learning and teaching.

Dear Reader - we need you! <u>You</u> can help. Study this book. Try the procedures with your own students. Experiment and then let us know about it. Write us. Join the S.A.L.T. Society.

One thing is sure: working together all of us can improve education.

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